

HEARTATTACK

#46

50¢



NEW
WINDS

ZEGOTA
CAUSTIC CHRIST

WOW, OWLS!

BACK WHEN

Tradition Dies Here

DISTRIBUTION:

HeartattaCk wholesales for 5¢ plus postage. We sell them by the box.

U.S.A.: \$5 box = 30+ 'zines

\$10 box = 65+ 'zines

Canada: \$5 box = 10+ 'zines

World: \$7 box = 10+ 'zines

You can sell copies of HaC for 25¢ or 50¢ each or give them away, but please don't charge more than 75¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. You can buy mixed boxes, just make sure you tell us how many of each issue you want in your box. Make all checks or money orders payable to *HeartattaCk*.

STAFF:

Chuck Franco, Cole Jones, Steve Snyder, Brett Hall, Fil Baird, Nate Wilson, Mike Vos, Matt Average, Dave Johnson, Mike Ott, Marianne Hofstetter, Christian Unsinn, Tim Sheehan, Kent McClard, Chris Duprey, Katy Oto, Mike Haley, Weston Czerkies, Chandler Briggs, Tyler Humer, Mark McCoy, Dave Hall, Paul Kane, Jenny Mundy, and a few other people that didn't get props.

SUBSCRIPTIONS:

HeartattaCk is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC cost varying amounts based on where you live:

U.S.A.: \$1.50 each (1 copy)

Canada: \$2 each (1 copy airmail)

World: \$5 each (1 copy airmail)

(\$6 to Australia/New Zealand/Japan).

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to *HeartattaCk*.

CONTRIBUTIONS:

We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

CLASSIFIEDS:

Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

ISSUES STILL AVAILABLE:

- #17 'Zine editors issue
- #22 Women's issue part I
- #23 Women's issue part II
- #27 International issue
- #30 Bury Me Standing
- #31 Police Line and Council
- #32 Blast! interview
- #34 Tear It Up and Against Me!
- #35 Pushead/Submission Hold
- #36 Rambo interview
- #38 Education theme issue
- #39 Evasion interview
- #40 Cut The Shit & Phobia
- #42 Vitamin X and lots more!
- #44 Kodan Armada, etc...
- #45 The Rties/Spectacle, etc.

All other issues sold out!!

HeartattaCk #10 is a compilation LP available from Ebullition.

COMPUTER INFO:

HeartattaCk is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer then send on paper or stone tablets.

heartattack

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ADVERTISING INFO:

Advertising is available on a first come first serve basis. All ads need to be in by the deadlines. We do reserve the right to reject any ad for any reason. Make all checks or money orders out to *HeartattaCk*.

AD FORMATS:

Ads need to be submitted digitally. Ads that arrive on paper will be scanned and made into digital files. You will get the best quality if you send us digital files.

Please send files on disk or CDr. We need Mac useable files and files should be saved as tif or eps files. You can also e-mail ads but please contact us before doing that.

Greyscale should be at 300 DPI
Lineart should be at 1000 DPI

E-mail if you need more information or are confused about the proper format for ads.

AD PRICES:

1/6 page	\$35 (2 1/2" x 5")
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1/3 page	\$75 (2 1/2" x 10")
1/2 page	\$200 (7 1/2" x 5")
full page	\$1,000 (7 1/2" x 10")

DEADLINES:

HeartattaCk is a quarterly magazine. The actual issue will be out around the 15th of the month following the deadline. Deadlines are as follows:

January 1st	•	April 1st
July 1st	•	October 1st

PRINTING:

HeartattaCk is printed with soya inks on recycled paper. Recycle it, or do as The Oath and use it as toilet paper.

EDITOR: Lisa Oglesby
LAYOUT: Kent McClard

A couple changes this time around. If you're looking for the demo section at the end of the record reviews you won't find it. We decided to axe old way of separating out demos with "official releases." Starting now all demos will be mixed in with the regular releases. There was a time when demos were different than releases, and that was obvious because it usually 1) was a cassette, and 2) said demo clearly on it. In this new age of CD-R demos and releases on CD-Rs by smaller labels, that line has totally blurred. And, really, what do I care if something is a demo or a regular release—it's the content that matters anyhow. It has become too much of a headache trying to divine what CD-Rs are demos and which are not, and even more of a headache to make sure they get in the correct part of the review section. Especially when fewer items for review come with a note or any information beyond an e-mail address. Times, they are a changing and I'm taking the easy way out. If we know for sure something is a demo we'll say so. If it is just says "demo" that means it is the old school kind on cassette.

...

More and more, I've begun to see 'zines go the way of the dinosaur. Print media of all levels is struggling due to the rise of the internet. The fact that people can get information and entertainment at their finger tips (mostly for free) has complicated a number of things. First, less people are driven to create a 'zine when they can simply post a rant. This is laziness on our part. Doing a 'zine is taxing and time consuming, but also totally rad. Each issue it seems like the 'zine review pages shrink just that much more, and we aren't just losing the bad ones. Less and less 'zines overall means less good and less bad—and less good is just depressing. Second, fewer and fewer people want to advertise in print media. Without ads, 'zines like *HeartattaCk* simply cannot continue. We need the revenue to print the 'zine. As more releases come out, more people want their stuff reviewed but fewer are willing to buy an ad. This creates a content glut. We end up with lots of content but no money to increase the page count. Lots of other 'zines have raised their cover price to make up the difference. That isn't something we're going to do. Third, well don't even get me starting supposing as to whether or not people are actually *reading* 'zine anymore...

Many things go in cycles but I think the demise of 'zines overall may be a permanent change. Ten, hell even five, years ago there were more 'zines being made and a stronger community of support for them. I'm not convinced that community has simply been transferred to the online message board. In fact, I'm inclined to believe that has only enhanced our weaknesses: gossip and shit talking. While gossiping and shit talking have their place, there is much more to the scope of inter-scene communication. If we are going to transfer to the digital age, I'd at least like to see a message board that was an outlet for creativity the way 'zines can be. Lacking that, we really lose a major strength of this community.

...

Next issue will be the WORK theme issue. We're still asking for submissions about work, liking work, hating work, avoiding work, punk rock jobs, crap jobs, and more. I'm not going to clarify that too much more because I want to see what you all come up with. Contributions of all kinds are accepted, the best ones get printed. The deadline for HaC #47 is July 1st. Please e-mail me with any questions or ideas. Please e-mail in submissions because I hate re-typing things. Another casualty of the digital age. Rock on and take care. — Lisa

HaC,

Hi! I've been working on a project for the last few years to develop a methodology by which communities can respond to instances wherein people are called out for violent/abusive behaviour. Letters such as Katie's (in HaC #44) illustrate how important it is for communities such as punk, hardcore, activist, counter/sub-cultures to develop such a process. I encourage any and all other individuals and groups and communities working on this to get in touch and share their ideas and experiences. We all need to relate what works and what doesn't.

Please get in touch.

—Dave/1B-445 5th Ave. N/Saskatoon,

SK/S7K 2P8/Canada

To Mack, the Evasion kid,

I just read your column in *HeartattaCk* for the autumn of 2004 and would like to comment on the column in question as well as the rest of your shitty attitude. First of all, I found the column really offensive in a general context, but also really ignorant. I was offended by the amount of contempt you show your fellow human beings, even the ones that generally agree with you. Ignorant in the sense that you show a complete lack of knowledge towards the non-vegan straight edge movement of hardcore kids, autonomous activists, and anarcho punks. In your column it seems as if vsxe is the only part of the hardcore movement that has any importance as a threat or an influence, and that vsxe is the only righteous ideal. You even go as far as saying the vsxe solution to the world's problems is the only one that will work and that animal liberation is the most important ideal for total liberation. Bullshit! How the fuck can you liberate anyone or any entity if you are not liberated yourself? Even you, who claim to be free, are not.

You are forced to live off the produce of others (paying for it or not), and thus apart of the consumerist society. Is consumption of this kind freedom? No! It binds you to depend on others, and not yourself. You can't cancel your membership from the consumer society the way you try to do, as you're still hopelessly attached to the capitalist society. You live off everything, the same genetically engineered produce as the rest of us. So please refrain from talking about anarchism and anti-capitalism until you milk the soy beans you grew yourself.

Also, your alleged holocaust is nothing more than one of many symptoms of the problem. The causes are, as always, our society, our culture, and our religion who gives us the moral, theological, and technological backbone to fuck over our own and other's existence's. Do you seriously believe that there's no other fields of radical political activism than veganism that have any relevance? What about anarchist cafés where people can come, share ideas, and organize themselves? Or mass demonstrations against social injustices on a global basis? What about boycotting not just animal products, but also multinationals who exploit other people in what we would regard as slavery like conditions.

Burning down animal testing labs, destroying fur shops and butchers will not lead to anything but the masses' and media's confusion

with your cause. At the moment, I don't believe in the Baader/Meinhof game, as it can attract the wrong kind of people (i.e. extreme sporters). Such methods should be saved for times when they have a direct political impact through their actions and not through their propaganda (it's so easy for the media to tamper with the message).

I've read your "book," *Evasion*, and several of your columns, and there is one thing that I wonder about, that does not come across well in either. What do you do to help other people/entities in the course of your actions/travels? The only thing you write about is drifting to live grabbing what you want (and more). Your "work of literature" is not in any way inspiring in the sense that it offers nothing else but selfish drifting. And then you go whining because selfish little white kids follow in your footsteps. You taught how to do it, and in that sense you're no better than them.

Regarding your inspirations, I would like to explore them a bit. What has Earth Crisis taught us? That it goes beyond vsxe: Pro life ("in defense of the fetus"), homophobia ("Gomorra's season end"), that "indigenous people have no right to go hunting, no matter what their pathetic excuses are", classism/racism (defending killing of drug dealers), and blaming your "nation's" ill's on welfare mothers. And what about Vegan Reich's sense of urgency: the desire for anarchy to be preceded by a so-called "vegan dictatorship." I didn't like it when Marx called for the dictatorship of the proletariat, in his days a definite majority, but I sure as hell don't like it when some "conscious" vegans, a definite minority, call for this sort of bullshit. Stuff your vegan revolution, I want tofu and peas!

I hope you can answer my letter although it's crass. Cheers.

—Daniel from Norway

*See *Moo Cow* or *Exhibition* fanzine for exact quote from this interview.



Dear *HeartattaCk* editors and readers,

I'm writing to correct an error in the reviews section of issue #45. In that section, Dave Johnson erroneously states that Umlaut, the Finnish band whose music CrimethInc. recently bootlegged in discography form, "has members of Catharsis." This is entirely incorrect. As anyone who has been involved in the DIY punk scene for any amount of time knows, were Umlaut to include members of Catharsis, every Umlaut release would arrive complete with promotional stickers, one-sheets, and show fliers proclaiming "EX-MEMBERS OF CATHARSIS!!!" Indeed, disappointing as it is to note, some of the bands—including mine—that ex-members of Catharsis have gone on to form have received exactly this silly treatment.

The truth is not nearly so interesting. Umlaut is, indeed, composed of Finns—Finns with dodgy politics, poor social skills, and an affinity for enormous and filthy motorcycles of dubious legal status, perhaps, but Finns nonetheless, and not much different from many of their fellow Finns in those regards. Once again, everyone who has been involved in the DIY punk scene for any amount of time knows how easily rumors are started and spread. This particular

rumor is a strange one, though perhaps no stranger than the rumor that I authored the book *Evasion*, or that I live with my mother, rather than in the shack in the woods without electricity or running water from which the record label aspect of the whole CrimethInc. scheme is currently operated. Anyway, it's just a rumor, folks, and like all rumors it has to be put to rest once and for all.

Thanks for continuing to run an excellent political hardcore magazine, and for encouraging your reviewers not to parrot unsubstantiated allegations in future issues.

Regards,

—Brian, CrimethInc. Record Label Independent Media Liaison; crimethinc@yahoo.com



Dear *HeartattaCk* crew and Mack,

While reading issue #44, I really got a heartattack because of the column by Mack, the Evasion kid. (This is the only thing I will concentrate on for this letter, so please hold in mind that I find this issue #44 is well written with a good layout, high level stuff).

See, a fanzine which claims that they want to document the DIY punks scene, a fanzine that claims to care about contents and not only about the music, hell, a fanzine which thinks that it is publishing progressive, good stuff—well, if so, why the hell are you letting lines like "rape is not bad compare what happened to animal slaughter" (cited as I remembered it from an older issue) uncommented?

In this issue, Mack claims that "10 billions creatures are killed each year by the US alone." Dear Mack, could you please explain how humans should live in your anarchist dream without killing creatures? Don't get me wrong: tests on animals must be stopped because they are useless. Conditions for animals must be made better. And yes, a reduction or the complete non-consumption of meat is healthy. You want a better world where humans are more important than profits because the opposite, profit over people, is what our world looks today, we both agree on that, I think.

You criticize that most people only talk and not act, well, then here's something for you... First example: If you construct a house, even in a different and better world, you have to build it. And when you build a house you need space. Means destroying nature. Means destroying nature and on a longer view killing animals. Or do you want people to live only under the roof of the endless sky?

Second example: I for myself think that in a better world there will be less cars. Three cars for a family of three is just perverse. We could share so much. But the car is a sign for progress even if that sounds like cheap Henry Ford propaganda. Or should we ride again on horses? OF COURSE not, because then we rape them. Should I, as a German, walk and swim to the USA when I want to visit you? A plane, a train, or a car needs roads... and to build roads...

The problem is not the car or the right nutrition, but a system which must constantly create more profits—and by doing this, you have on the one side a vast amount of progress (just think of the way we communicate today via PCs and e-mails, the progresses made in nature

sciences, in curing diseases and so on) and on the other side a disgusting waste, an unimaginable poorness and structural violence. People live on the street while office buildings are empty. 30,000 people die of hunger every day and the European Union companies can not sell their fruits and destroy them. This must and can be stopped.

You want a world where humans, animals, and the earth live peacefully together. Why not? Sounds good. It also sounds good that the earth is flat because I can not see the earth otherwise.

Dear Mack, while it is definitely right to fight for a world where nature is not as polluted as it is today, where animals live under much better conditions as today and where humans live instead of functioning for the interests of others, it is impossible to live in complete peace with nature.

And then your whole pride of living the vegan straight edge lifestyle. Ey Alter, Vegan straight edge hardcore? I know why I often think that this movement is totally ridiculous. You want to make a revolution and then you have the time to care about what happened to one member of the former vsxe band Morning Again who "is now playing bar rock over soft-core porn videos, taking long drags off Camel Lights and eating yogurt?" Are you crazy?

This should be your vision of a better world with more justice where you won't speak to someone because he starts eating a yogurt? And then YOU are telling me about people who are in your opinion not revolutionaries because they only talk and not liberate animals out of their prisons? And then you write about that completely unimportant detail? Who acts and who talks please?

Please tell me that this whole column is a joke and I will grin a little bit, okay?

Just out of pure frustration, I turn my Guns'n'Roses record even louder and light on a nice Fair Play cigarette because otherwise I can't stand this.

Mack, stop acting, start thinking, and then start acting again. I am almost sure that in your world there would be no place for me—in the world I fight for (and in the world I live right now) there's a place for you because I love humans—and you love animals and maybe five people who are vegan, sxe, liberate animals, and buy your book. The treatment of animals will get better when humans aren't treated as objects anymore—not the other way because "only" a different nutrition does not make you automatically a progressive thinking person. I don't have to go into historic details about persons who were vegetarians and not progressive, right? Sometimes, life is that easy. As long as *HeartattaCk* allows this reactionary backwards writing to come out without even commenting it (please continue to print that, but please comment on it, too), I can't take this 'zine for what it claims to be. I am sorry. I hope the *HeartattaCk* staff can take a constructive criticism. Not more and not less is my concern. And listen more to Guns'n'Roses then you know who is the real enemy. It is not the one who starts eating yogurt.

—Jan Röhlk; roehlkj@hotmail.com



HaC readers,

A few days ago an article by a staff writer, entitled "The Deception Behind Gender Studies," was printed in my school's newspaper. Now, I won't bore you—or anger you, rather—with the details, since it's merely a college paper and no reason to go about complex analysis here. I'm sure you can guess everything that the article said just by reading the title. But I see it as another example where blatant sexism still exists, within my local community. And where it exists, it needs to be smashed. Plain and simple.

So what does this have to do with the punks, some people may ask. Everything. All too often, people (including myself) tend to romanticize the punk community. DIY this, DIY that. But truthfully, we are simply a microcosm. We have the same problems as the rest of the world, sometimes I think people are just too far in denial to recognize the fact. I'm not trying to downplay certain people and groups, at all. Just like the broader community has its role models, the punk community has theirs. I'm constantly amazed by some punks that I interact with on a day to day basis. But just like the broader community has their fair share of hypocrites and assholes, so do we. And as much as we'd like to turn into our houses and board ourselves in with our friends, block off all the horrible shit going on around us, that's not going to happen, and it's certainly not going to help.

If you caught the last *HeartattaCk*, you probably saw Katy Otto's article, "Punk To Break The Silence: Using Radical Subcultures As Vehicles To Come Out As Survivors Of Sexual Assault." Katy talks about the way punk, as a subculture, is used by people who want to address the issue of sexual assault, citing statistics and examples of people who speak out. I think it's amazing when we use the community for these purposes. I see problems, however, when our community reflects the same sexist, racist, homophobic behavior as the "mainstream" community. It is extremely difficult to raise issues in the punk community. Too many people just want bands to "shut up and play." All too often I see bands come on, face their equipment, play a few songs, pack up, and leave. When there isn't awkward silence, the bands are reminding people that they have merch for sale. 'Zines are slowly being pushed out by the internet, as well. I certainly will not argue against using the internet, as I use it often, but it provides a huge convenience and another aspect of our lives to take for granted. It makes it much easier to decrease important dialogue and remain silent.

I see punk rock as a means of expressing myself and speaking out against what I see as wrong. But using this medium will only go so far. I have no idea if the author of the article in my school paper is into punk or not. Really, it doesn't matter. It wouldn't be the first punk I've met who makes broad generalizations about feminists being man-haters and lesbians, who contributes to the patriarchal oppressive system we are supposedly "against." We can try to purge our community of all the oppressive behavior and language, but until we address the issues within our own local communities, change will not come about. We need to find ways to make change happen, within and outside of, our punk community. Because no one is free until everyone

is free.

"A chance to sing along and pretend that nothing is wrong. To call you converted is to assume nothing can change. If the band is just entertainment then there's no one to blame."—Kill The Man Who Questions, "Preaching to the Converted"

Feedback, criticism, comments, questions, etc. is encouraged. Silence is not golden.

—Chandler/PO Box 12848/Santa Barbara, CA 93107/USA or antimatterpress@gmail.com; antimatterpress.tk



Dear *HeartattaCk*,

I was reading issue #44, specifically the interviews with Thomas Schlatter, Reactionary 3, and F.P.O. Man, that was some way out shit you were talking about. I can see why the young Kid Rant/Justin Whitkin is confused or is not sure how to rebel, or its true essence in the scene. To me, it seems that punk rock is not about sick shit—it's all cleaned up. It's so clean that rebellion has turned into a dress code when it was a badge of honor.

What the fuck is all this bullshit separation? I had to laugh when Vasko from F.P.O. was naming bands and with it he detailed screamo, thrash, and some other way out shit to describe the band. That's not keeping it real, that is some real fascist shit to say about a band. Either it's punk rock or rock'n'roll, right? Punk is punk and that's it. The scene has gone to a place where I never thought possible.

For some of you new comers and don't knows, you should some research and you will learn that the old paved a way for the new—but I don't think they were determined for the scene to be so weak, confusing, depressing, and mundane.

What happened, kids? Will it all be straight edge and no broken glass, no ass kicking, shit talking, suicidal breakdowns, and fuck ups. Is everyone going to be politically correct? You must give the old school their props for they set a standard of living in society that make the dogooders keep a close eye on punk rock. Don't get twisted, punk rock is a lifestyle and hardcore is the music. Hip hop is a style and rap is the music. You can flip it however it suites you but, damn, what is up?

How did rape become so common of a subject in the scene? You bastards who rape are so misguided by what is set up outside the scene so much, so you bring it into your sanctuary and fuck it up with a virus that is a weakness. You can't serve two masters. You can't preach anti-this and anti-that and then go to a show, or someone's place, and push up on a female. I can remember being at the Olympic Grand to see the DKs, Vandals, and a gang of other bands. Now, I used to pose as a bouncer and get on stage and post up by a monitor so I can be as close as possible to the band. I would occasionally throw someone off stage or cut them off so they can't dive. But to the point, at a break in the show this young lady walked up to me, told me what she wanted, and it was all good. And, yes, it went down right there on stage. I didn't have to creep up to the bathroom and stalk or sulk around the arena scooping up a victim. The scene should be

a place of freedom and equality for all walks of life that partake in the entertainment, camaraderie, beer, and network. Raping a woman is no better than watching porn. There are too many beautiful women who are single out there waiting to chill with someone. Fellas, some women think just like you do on a Friday-Sunday night, but you have to take the time to locate her. Everyone's desires can be met, but we must be patient and open. If you close yourself off to just rape then your day to get raped will come. For you guys who think it's okay and cool at all... What if a brotha' raped your whole family and you would call all blacks niggers, coons, and every other demeaning name you can think of. It should bother you because you never know what actions could bring upon your family. If you don't have family, you would rather run off the women so you can kick it with a bunch of swinging dicks all night and you have the audacity to gay bash. It's fucked up, y'all.

Ben Miller touched on activism for poor, black Americans and trying to be a positive voice for the less fortunate. First, let me thank Ben for asking Thomas some good questions. From a black perspective, there is a saying: "In the eyes of the white man no matter how rich you get, how popular a black person becomes, they will always be a nigger." Sure, there are some very successful black people who do good things, but we all know that there is only so much they can do. This issue is fucked up 'cause all that racism shit is just a motive to keep the white people on the deck of the ship and black people on the bottom or inside of the ship. (Get in my belly!) Right! There was a time way back in the '70s and '80s when I was living in La Mirada, California. I can remember in '74 we moved in and the next day we were awoken by a fire on the lawn—someone had burned a cross on our lawn and ran away. This was my first encounter with hatred; a hatred directed to black people as a whole, and hatred for me and my family. There were some grown men who were driving around town and they saw me and screamed, "Go back to Africa you fucking, nigger! Wow!" And then they drove off. That type of shit is weak and unnecessary. If they wanted me to go back to Africa all they needed to say was, "Hey, nigger, here is a ticket to Africa. Take it and leave." I would take it and leave.

My whole point is your racism is learned behavior created by some lazy Europeans who decided to go find some help to maintain a country they robbed. But the schools teach (founded) right and these guys became the founding fathers of this country. They managed to create a society founded on lies, deceit, and treachery which has lasted today. Some of you may think highly of this country and its standards and some of you don't and that's where it gets shitty. Should punk rock adapt the truth and uphold the accurate steps taken by those who mislead the people then and now? Should punk rock be a spokesperson for racism when the scene is segregated? Is punk rock capable of going to the hoods to support the injustices that go down daily? And you wonder why not too many black people are into punk rock. Think about it. It is not safe to be a black person in a room with a bunch of white people and no security. Ooh wee, that's some scary shit. I thought I was going to

get killed and seven hits of L didn't help matters much. But I survived that night and remained open minded. I don't hold grudges against no one, I just try to incorporate people. When I share some of the things I went through most blacks have an "I told you so" response and some say sympathize. But they see I don't and haven't given up on people. As racist as it is in California Prisons I still try and trade tapes, share experiences in the scene, and seek like-minded people who have a punk rock attitude. Those who are aware of injustice, to me they are punk rock. They may not listen to hardcore but they are up against more than a punker.

So much can change the scene. Oh, I forgot to touch on a lot of shit. Like people being afraid to spit in between songs. What's the purpose of you having a microphone that works in front of you. And your homies took the time to write songs/music to perform live right. So what you guys are doing is some fashion show shit. Look the part, play the game, show up, make a lil' scratch, and leave. Wow! Thanks you heartless, spineless, deceitful wretch. The way you learn and grow is to get feedback. Your spit between songs could help a kid grow up in the scene, function at home, or deal with a loved one, a girlfriend, whatever. Remember, one person's thought could change the masses. There are some people doing some good things under the punk rock banner. Keep it 'cause it's very significant to the struggle of opposing the UN and every other inconsiderate N in this world. There is a way to network with the poor, crips, bloods, nazis, haters, and debaters. I know it 'cause I've broken barriers with said people, so I know it can be done. Yes,

violence may have to happen, arguments, debates, even some broken alliances may come about. But it must be in the name of punk rock not hardcore, emo, screamo, anti, or whatever. The object is to become self sufficient and stable with a support system that won't let down or turn on them.

LA gangs were supposed to be on the front line, destroying cops and the justice system, patrolling their neighborhoods, maintaining safety and security for all its inhabitants. The concept was infiltrated and they turned on each other. So many lives have been lost due to the misfortune.

Punk rock can be a mainstay in all communities. Seeing that most punk rockers are white they can put themselves in positions to help the poor/less fortunate rise above. The advantages are not being taken, the snake is eating its own tail. Don't let it happen, kids. If you're going to school and have an objective, do it for the way of a punk rock lifestyle. You can (to rebel) become a lawyer, judge, city council person, etc. and make some changes. Rally up the people right away. Rebel against the set standards that corruption reigns supreme.

Yes, I'm in prison and have been for 8 years, for the third time, and hopefully I will get out one day. But, in the meantime, if you know someone personally that is in prison, reach out. If you don't know someone personally, reach out as much as you can. I hope I get inspired to shoot my mouth off. It's been real. Remember, don't dis the old school—make it a part of you 'cause you never know when you may see a dinosaur.

—Anarchy Jacc/Mr. L. Jackson,
D72552 C3-108/Salinas Valley State Prison/PO
Box 1050/Soledad, CA 93960



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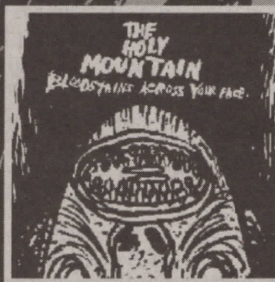
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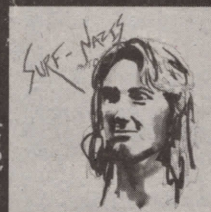
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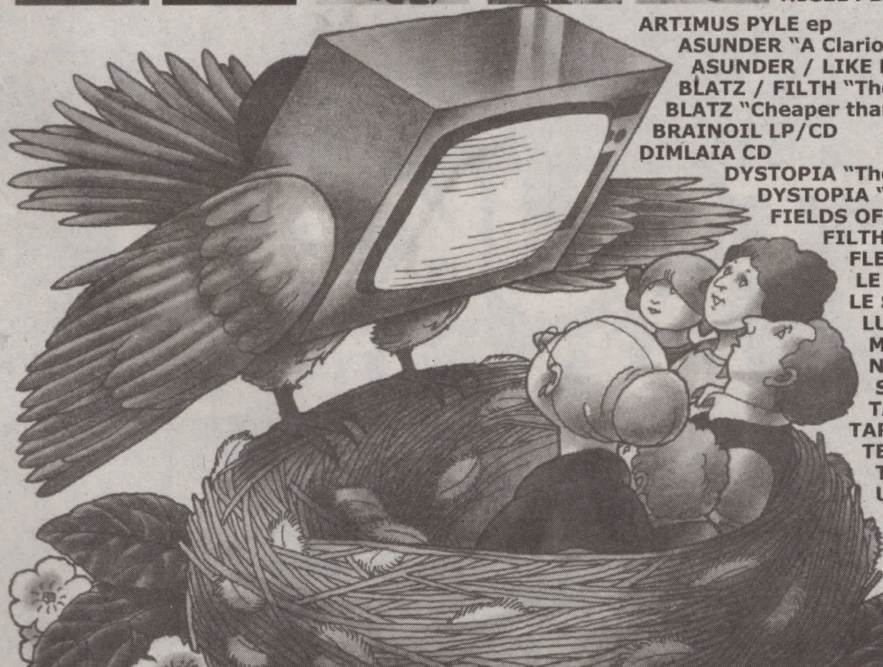
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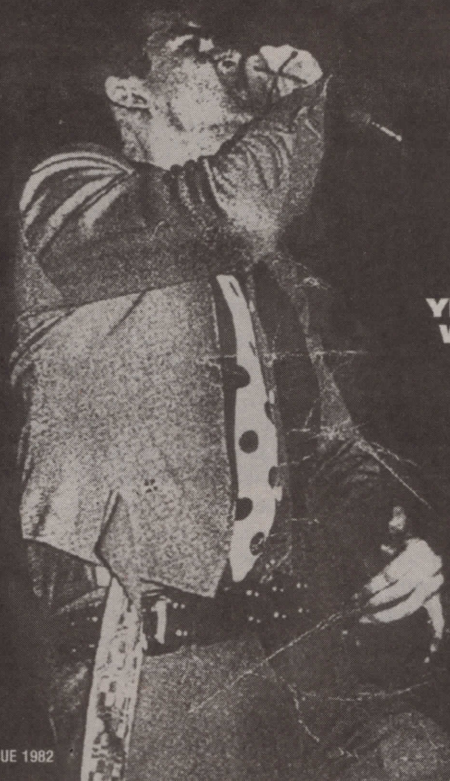
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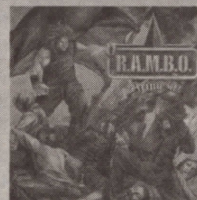
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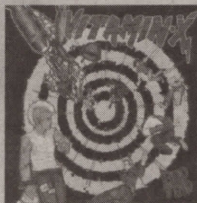


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CAUSTIC CHRIST

INTERVIEWS

Caustic Christ is without a doubt the most powerful, sickest hardcore band that Pittsburgh has ever seen. If you are familiar with their records and particularly their live show, you know that the music is relentless. While most people their age have mellowed or moved on, these guys continue to turn out incendiary hardcore. I sat down with the Eric, Corey, and Bill after a failed practice attempt; Greg was missing in action. Caustic Christ is comprised of Eric (vocals), Corey (bass), Bill (guitar), and Greg (drums).

—Interview by Ryan Hughes.

HaC: How did Caustic Christ get started?

Eric: We formed in 2000... about 5 years ago. This is pretty much the original line up. We had a drummer before Greg. He was in an accident.

Corey: Our old drummer, Ron, got hit by a car and suffered head trauma. He can't play drums anymore. We discussed it with his family and they sort of gave us their blessing to go on. It was then that Greg stepped in. We've all known each other for a very long time through playing music. Eric and I have been playing together for years. Greg has been a sort of hired gun around Pittsburgh. He's played in a lot of Pittsburgh bands over the years. We met Bill when he was playing in bands in Connecticut.

HaC: How long ago did you move to Pittsburgh, Bill?

Bill: It's been about 5 years.

HaC: Didn't you play with Aus Rotten briefly?

B: Yeah, I played with them briefly. Though, I moved here to start Caustic Christ with Corey and Eric.

HaC: You've all been playing in bands for many years. What has been the biggest influence on what you are currently doing with Caustic Christ?

E: I've been playing the same style of music since the mid-'80s. At this point I'm just trying to perfect it. (Laughter) I've learned a lot of do's and don'ts over the years. With Caustic Christ I wanted to do something different. We're still a hardcore band. We're not going to write an artsy album or an emo-college rock album. We're still playing hardcore. We just want to avoid repeating what we've done in the past.

C: The lineup for Caustic Christ has been really consistent. All of us have our differences, but we have enough in common to create a good chemistry. To say that we are all best friends may be an overstatement at times but we all get a long. We take those things that we have in common and put them together. The fact that we are all familiar with each other's past work really helps. **E:** We can pull from each other and create something really good.

B: We're all similar enough to have the same goal. None of us want to sound like our old bands. You may hear something that may sound like an Aus Rotten, The Pist, or Submachine song, but as a whole we don't sound like any of those bands.

We sound like Caustic Christ. That was a goal from the very beginning.

C: At this point we all know what to expect from each other, particularly in terms of writing styles. There is not much thinking about it; we just do it.

HaC: When I heard the recordings for the Government Job 7", it struck me immediately that the song writing was much more focused than with your previous releases. Was this something you were conscious of?

C: Yeah, I've been listening to a lot of bands that aren't hardcore bands. I'm not saying I'm listening to Eno or anything like that. (Laughter) We're writing songs that are rooted in American hardcore. So, I go back and listen to bands that might have inspired a lot of the early hardcore bands that we grew up listening to. What did these guys listen to? Christ, I ripped off an old Scorpions' song cause it had such a bad riff.

E: With the new record, I think we started to discover our own sound. I wrote music on that record, too. Usually, Corey and Bill are writing most of the riffs. Greg wrote some of the music, as well. All four of us wrote that record. That probably has something to do with why it sounded a little different. A lot of current bands are using early hardcore bands as their influences, which is fine. We're digging a little deeper. We're not trying to recreate Led Zeppelin as a hardcore band or anything like that. That is such a horrible trend in hardcore at this moment. We're drawing from Black Flag and Discharge, but also Black Sabbath and The Who.

C: And the Scorps!

E: Yeah, the Scorps. This is our interpretation of rock music and it's still punk as fuck! I want to write hardcore punk music that is distinctive, a little different, and original. We're trying to develop our sound.

C: We don't sit around and say we got to write a fast song or a slow song.

B: We've been trying to right a real slow song for three and a half years. (Laughter)

C: We're the fastest stoner rock band around.

E: Greg has claimed that we're a stoner rock band because most of us are stoned when we're writing new music.

HaC: What are you working on at the moment?

C: We're writing a lot of new songs. It's nice because we're not working under a deadline. We're not rushed. Eventually, we'll put the songs out. Right now, it's been nice to write something and be able to spend time with it.

E: A lot of times we are pressured to get X amount of songs ready. This is the first time that we're writing with no goals in mind. We're writing to see what happens. I'm really happy with the direction things are going. It's still hardcore. It's defiantly in line with the Government Job 7".

B: We're not sure what that direction is.

E: We don't care.

B: It is nice; we've got a lot material to work

with. When the next release comes along we may have too much material.

HaC: Do you like that you can be choosier about what you do with the songs?

C: It gives us time to play the songs out, to see how they sound. With a lot of the early recordings, I now play differently than I did on the albums... That can be a bummer. I wish that I had done things differently in the studio.

HaC: You've done three records with Havoc as Caustic Christ. It strikes me that Felix is making a really strong effort in recent years to support his bands in a way that extends what a DIY band can expect from a label. How does that help a band like Caustic Christ?

E: Definitely! I've worked with Felix for over 10 years, no complaints.

C: He is very dedicated to his bands.

E: He's done a hell of a job distributing our records. You can work very easily with him. If you need a record out by a certain date, for a tour or a record release, he'll make sure you have the records.

B: No one is as dedicated as Felix.

C: ...and Michelle. They have both gone out of their way for us many times.

B: There is something to be said about showing up to a show in, say Oklahoma City, and see posters for Havoc Records and your band.

E: When Felix brings bands like Riistetyt to the United States, that benefits us. The Havoc name gets around. Some kid that sees the Havoc name, might check out his web site. That same kid may decide to check out our band because of our association with the Havoc label. It's about communication and we all know how he likes to talk. (Laughter) He does a great job promoting shows and getting his records all over the world. He lends his van to touring bands. He's an inspiration.

HaC: That level of work and effort is still pretty new to DIY punk.

C: Yeah, but it is all a part of what he does. He promotes DIY punk.

HaC: You've toured twice with The Subhumans. How are those tours different from say, going out on your own? What is it like touring with a band that has that kind of draw and playing those larger clubs? Are there any limitations on you, as a band?

C: It isn't our usual gig. There are definitely times when you feel like a fish out of water. At times, you get a lot of, "Who the fuck is this?"

B: Then again, every time we played with The Subhumans there were people who came to see us.

E: A lot of places we play with them don't have a really strong DIY scene. These are places that we really want to play but under normal circumstances may not be able to get a show. We show up with The Subhumans and we win the crowd over. We're promoting the DIY scene and

hopefully these kids can realize that there is something more going on beyond their rock club. These tours are a way to reach these kids.

C: On this last tour with The Subhumans, we played a show in Oklahoma City. A few years before we had played there to about 20 people. This time, I was expecting it to be another 20 people. Who the fuck lives in Oklahoma City? It ended up being the best show of that whole tour. What was really great was the review of the show in a local paper. Some guy who never saw us before gave us a killer review comparing us to the '79 Steelers. Our guitar sound was like the Steel Curtain.

E: It's definitely different. The guys in The Subhumans are great. Yeah, we get shit on by the promoters, but we don't care. We're there to play to the kids and promote DIY hardcore. It works. We're there to create something positive, if we end up freaking a few of the kids out, even better. A lot of the kids that are used to cute, cuddly mall punk are like, "What the fuck is this?!"

C: We don't have a lot of time to tour. We're all older. We're pretty much a bunch of working stiffs. When we go out we try to make the most of it. We got to play Florida on the last Subhumans tour.

B: We played Georgia.

C: Yeah... and South Carolina.

E: These are places we normally don't get to play.

HaC: Your average age is somewhere in the mid-30s or so. That is getting pretty old in punk years. How does that affect playing in this band?

B: I don't think our age affects us playing in this band at all.

E: It's not the age; it's more the responsibilities.

B: There are things you have to take care of.

E: When you're younger you may have more time. You have a break from school or you can quit your shit job. I've quit jobs for prior tours. The older you get you wonder, how longer can I keep coming back from tour with nothing and look for another shitty job? Maybe it does come down

to age? There are certain things that I can't just blow off at this point in my life, like I could have 10 or 15 years ago.

C: Instead of eating ramen five days a week, I eat it three times a week.

E: Greg has a wife and kid. That is a lot of responsibility.

C: He gets three weeks vacation a year, two of the weeks he spends with the band.

E: Last year it was all three.

HaC: Are their difference in you interactions with what is primarily a younger audience?

E: Yeah, it's weird. We've all been doing this for years. There are a lot people we've met over the years that don't come around anymore. There are always new faces. You can play a city and meet a bunch of kids and go back two months later and it's a different scene. The scene is definitely getting younger. It doesn't bother me. It's strange to hang out with a 16 year-old kid, but it's cool. What is what makes the punk scene so great is that a 16-year-old and a 35-year-old kid can hang out. We're all punks. We love the same music.

C: Also, we've all been that young kid at a show that is experiencing the alienation of being around people that seem so much older than they are. I know how that feels. You try to make people feel comfortable.

B: I relate more to the younger punks that go to spaces like Roboto or some basement show than I do to the older punks that hang out in bars.

E: We have a lot more in common with young kids who are excited about hardcore than the older, jaded punks that spend all their time in bars complaining that there are no good bands anymore.

HaC: Having been in a part of the scene for so many years, particularly Eric, Greg, and Corey, how have you seen the Pittsburgh scene change?

C: The Mr. Roboto Project has a huge impact in the last several 5 or so years. It's the foundation of this scene. But scene is a lot different, even in

the last two years: different faces, different bands, different trends, etc.

B: I think the scene around Roboto rivals what was going on at ABC NO RIO 10 or 12 years ago. It's fantastic. Roboto was one of the other reasons that I moved here. It rivals places like Gilman Street.

E: I've been going to shows in Pittsburgh since the mid-'80's; I've seen it all. I've seen it kicking ass and I've seen it at its worst. It's had its ups-and-downs. Right now, it's the strongest that I ever remember it being. It's a lot more positive a lot less attitude. You don't have to worry about a skinhead cracking you over the head like you did in '86 or '87.

HaC: Any negatives?

E: Of course! You'll always have shit talking and cliques. That is everywhere. It's not exclusive to punk. I'd rather have that then getting jumped by skinheads.

C: There are places that I can't go, like certain bars, because some local thick-neck that you haven't seen in 10 years wants to kick your ass because you're still doing what you're doing. They're even more pathetic now, than they were 10 years ago. That's the negative part for me.

E: Thankfully that isn't directly a part of our scene.

C: You learn to stay away from the drama.

HaC: What keeps you motivated?

C: It's my friends. It's the ones that call me for shows. I guess I have to help them out with a show, right.

HaC: Don't sound so excited about it. (Laughter)

C: No. It's definitely my friends that keep me in this. No doubt.

E: It's the same thing that attracted me to it as a teenager. It's a fucked up world and I don't belong. There are things that go on in my life and around me that really piss me off. This is how I deal with it.

B: I'm never going to stop doing this. Nothing in the world beats getting up on stage and beating the crap out of my guitar.

When I'm playing I really don't see anything. As cheesy as it sounds, I'm just part of the song. I'm oblivious to everything. After I'm done playing, I have a sense of well-being.

E: I've tried other things and nothing has given me that same feeling of gratification of being part of this scene.

B: There is nothing fake about it.

E: This is what we do to stay out of jail or a grave.

C: We're just really dumb. We don't know when to quit.

E: We're all going through a mid-life crisis. We wish we were still teenagers.



photo by Craig Kamrath

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Zegota is a punk band that has always meant a hell of a lot to me, as a band, as individuals, as friends, and as musicians. I've been lucky enough to watch them grow as a band, and overcome situations and circumstances that ordinarily would bring an untimely end to any project. Zegota is anything but ordinary. This past winter I had the opportunity to go on tour with Zegota, and catch up with some old friends. This interview is my attempt to get these folks to tell a little of their story, it was conducted near the end of a two week tour on Feb. 28th in Providence, RI in a friendly little independent coffee shop.—Dözer

HaC: When things started taking shape, you started playing shows, touring, and recording. As the band took up more of your time what drove you all to stick with punk rock and DIY versus finding a booking agent, bigger label, etc.?

J: We fell in love with the DIY form early on, when we were going to see shows. I remember seeing one of the early Catharsis shows in North Carolina on a cold winters night with about ten people in this weird warehouse space. I remember their singer talking in between songs, and stuff he said that night. I don't know if it was where I was at in my life at that point or if it was something

is how I ended up talking to you all in the first place. Y'all were very approachable and open, and seemed to be interested in creating a community around all that you were doing. So tell me a little about what was going on in your community in North Carolina—back when you were all there—the things were being created there at that time, and a little about how you all got involved and got started with all the touring.

J: Well the Greensboro, NC scene has always seemed to have really good bands come out of it. In retrospect many of them might have been pretty short lived. There has always been a pretty

INTERVIEWS

ZEGOTA

HaC: Please introduce yourselves.

Ard: I am Ard and I play bass

Moe: I am Moe and I sing.

Will: My name is Will and I play the drums.

Jon: My name is Jon and I also sing and play guitar.

HaC: Could you explain a little about why you all started playing music together?

J: We started playing in late '96. We played together because it was fun. Gradually it became more serious, until it was one of the most important, if not the most important thing we were doing with our time. It kept escalating, we kept taking it one more level up, until we were at capacity.

W: I didn't know we were going to be a full blown punk band when I started practicing with Jon and Brian (ed. note the first bass player). I didn't know it was going to be like this. I was playing music to play music, because it was fun, and then it just started to take shape pretty quickly.

special about that place and that night. I walked out of their ready to tear out into the streets and flip over cop cars. I wanted to spread that feeling of empowerment. That show had a literature table; people were handing out all these papers and small articles about new ideas. I remember coming back from that show with all these folded up pieces of paper that I was excited to investigate. Since then when we started playing out more it was important to us to have a free literature table with articles and ideas we could hand out. We wanted to recreate that feeling—each of us had similar experiences to what I just described—and spread that feeling of empowerment.

HaC: So beyond the music there was a sharing of ideas and a community to what was happening. I remember the first time I saw you all play back in 1998, I remember seeing four wide eyed kids, getting up there and speaking pretty directly from the heart about things they cared about, and then you had this table with free literature. I think that

attentive audience for punk shows. I remember seeing so many great shows as a punk kid in Greensboro. I remember going to see Oi Polloi and Blownapart Bastards, and there was some nazi skinhead guy at the show. The singer from Oi Polloi jumped off the stage at him, they burned an American Flag on stage, stuff like that. There were always places to play, and there was a path carved out for you if you were a punk kid in Greensboro. You could start a band. There were a lot of Greensboro bands traveling around and playing all over the States. We just started at the bottom. Our first tours were booked out of MRR's *Book Your Own Fucking Life*. We just called up kids, and if they couldn't do it we asked them for someone else who might be able to help. As an unknown band with no connections we scraped together what we could, and eventually we found people we could relate to on a personal level. Those people became our friends, and they're still our friends today. Catharsis was definitely a big brother type band for us. Most of our first out of state shows were with Catharsis, well maybe not most, but a good amount of them... we did play a whole lot with them and learned a lot from them about touring. Eventually I went on tour with them as a guitar player in Europe, and I took a bunch of Zegota tapes with me and handed them around. Talked to people about how we (Zegota) were thinking about coming over and touring in Europe. That is how I met Ard who later became our bass player. So I guess we kind of rode Catharsis' coat tails out into Europe, too.

M: To bring it a little back to that DIY option question again. There wasn't really another option. You went to Kinko's and ripped off copies for your demo tape cover. That is what everybody did. Our peers showed us the way in that. I guess as far as punk bands go, and in that network at this point in punk rock, we are all extremely lucky there is that network that is created. You can book a tour from *Book Your Own Fucking Life*, it might be a little rough around the edges, but as time goes on you build those connections and things get better. We are all really fortunate to have that network because it hasn't been around forever.

HaC: You guys have done a lot of touring. When



I first saw you all I got the demo tape, rocked that for a while. Then I got a copy of *Inside Front* with an interview with you all in it and this CD comp in it with a bunch of bands like Ire, Earthmover, a couple of Amebix live tracks, and there was this new Zegota song, a version of "Bike Song." Then I saw that CrimethInc. was pressing a full length LP by you all, so I ordered it, and it took several months to get to me. (Laughter) From then on I seemed to run into you all a lot. For a while it seemed there was a Zegota show nearby DC every couple of months. So I feel like I got to see y'all grow up a bit, but I also felt like it gave me some exposure to what was going on outside of my own scene in Washington, DC. Getting to know you all gave me the chance to learn about what was happening beyond the pages of the 'zines I read and records I listened to, and it seemed there was always a hell of a lot happening in North Carolina. I'd hear about new bands, new 'zines, then I started seeing more and more stuff, eventually there was this CrimethInc. book. It seemed there was a diversification going on beyond just bands and music. So would you like to shed some light on how all that came about and how you all got involved in that?

M: Greensboro was just a really cool place for a long time, full of bright people who really wanted to do things, beyond just putting out records. At that time we were all a lot more wide eyed, planning critical mass rides, having reclaim the streets, getting involved in campus groups about environmental actions. There was a core group always on the look out for the next right thing to do. CrimethInc. folks and us became friends through the local scene, and it just sort of made sense. We were a band they were a record label, we had a similar train of thought. I don't know why we were always on tour back then, and it is kind of funny because we don't tour much now. I guess that also just seemed like the right thing to do. We were a punk band so our thought was "let's go play as many places and as much as we possibly can, because this feels great, we are meeting all these great people." I guess I never really analyzed it before but we were pretty lucky to get to tour as much as we did, in the pick up truck we had back then.

HaC: I guess to elaborate on that, in the years since I've been playing in a band and touring I've realized that as much as I love doing it, there is a whole lot of work that goes into it, and a lot of sacrifices you make to do it, as far as your own personal life goes. When you were out there trying to play as much as possible, for all the happiness that it brought you, did it put any strain on life in general beyond the band? Not everyone is at a point where he/she can drop everything and be in a band and tour. People come from different places. You all are in different places now than you were when you first started this band, so how has that changed things?

W: Well, when we first started touring I was in school at the university. When the band started to get more serious, when we started to get more shows, and playing further away from home I just dropped out of school, quit going. I didn't have a job at that point either, as I was in school full time and didn't work. The band just took up more time. I'm not sure where my money was coming from, I guess I must have had some savings or something like that. At one point we all lived

together. It was a strange transition from the normal work or school or both schedule to not doing that anymore and just going on tour. I just found a way to make it work. I'd scrounge up money doing side work, but I wasn't employed by anybody. We all lived in a way where we didn't have that many expenses, we didn't have a lot to pay for, that had a lot to do with making touring, playing, practicing all the time possible. We didn't have to spend all of our lives at work or school, now it is much different.

M: Also back then it didn't mean shit to me to quit a job. It seemed perfectly normal for me to go on tour for 2 months, and that meant I moved out of my house, stored my shit in someone else's house, and waited to get home to find another house to live in. All of that just seemed like what you had to do to be in a punk band. I didn't have as much responsibility. I was 18 or 19 years old, all that has changed.

J: I used to work construction for this one dude who let me take off for months at a time, as I wasn't a high paid worker. I was just a shit worker at a construction company, he paid me so little, it was just work. We'd find people to sublet our spaces in houses, or just give them up. The whole first half of the year would be preparation for the long summer tour, then the fall tour, and then we'd get back and just do it all over again.

HaC: How did all that touring affect what you all were playing? There is definitely a difference between your first record, *Movement In The Music*, and the second record, *Namaste*. *Namaste* is a whole lot of improvisation, which isn't exactly typical in the punk rock paradigm. What influenced you all to start playing that way?

A: Well between those records I joined the band. At that time the set always had a little bit of improvisation in it, either between songs or at the end of the song. It was also during a time when we'd be playing almost every night for three and a half months at a time. We were quite exhausted playing the same songs, so we wanted to do something else. When it came time to write an album, we wanted to try and capture the energy we had when we played, and decided to just record

ourselves playing, instead of writing a whole bunch of new songs. Everybody had some ideas for it. Will was playing African drums a lot at that point. Jon was spending a lot of time fooling around with his guitar and feedback in his room. We had been playing with Birch on saxophone live, and that felt really good. So we tried to put it all in one record.

W: One of the most important things for me with the music we make is that more than anything I want to write music that no one has ever heard before. When we started doing improvisation that had a lot to do with it. That was new music even for me. Some nights it didn't work at all and was terrible, other nights it was absolutely amazing.

HaC: Well since you brought up the originality aspect of this, lets talk a little about the fact that you are doing all of this in a DIY punk rock context, and punks aren't always the most open minded people, which I think is a damn shame. The punks themselves at times get painted into the box the media created for punk: the mowhawks, spikes, and fast music. I feel that striving to do something new and original is at the core of what spawned punk rock, but from experience I know not everyone agrees with that. What sort of stumbling blocks did you all run into while you were on tour playing improv sets with a saxophone player?

J: We didn't really think about how it was going to go over, we just did it. It didn't cross my mind. I felt that this was why I was here, this was the music from my soul, and I wanted to explore that and see where it goes. We just tried to dig down deep into it, see how far we could go, and still feel the magic of it. Whether or not people were at the shows that thought it was good or nice wasn't really a concern. There were nights that we played to people who just didn't know how to take it or process it, didn't like it, and we still play shows like that. On our last tour we played a show in Strasburg at the end of our tour in France, and kids were from a different scene. We were the only band that played. There was a theater troop. The venue was large and it wasn't set up like a punk show, people were hanging out



on couches or sitting at the bar smoking cigarettes. Those shows will always happen to remind you what you are supposed to be doing. It helps remind you about what you are doing, why you are doing it, what the meaning is behind your process.

W: For me it was really difficult when we were first starting out touring a lot and playing different music. We'd be playing these long instrumental parts, and all the other bands would be playing more straight up punk rock and hardcore. It was very challenging to do something different. It is not easy, I'm not sure how to put it. We don't fit in so well. I didn't feel like I fit in so well. That in a way was very challenging and difficult, but I tried to take that difficulty, turn it around and make it a strong point. We are different as fuck! Our songs don't always have a constant beat, like most punk rock music does, but not all our music sounds the same.

HaC: In addition to challenging people with different ideas musically, you also challenge people with different ideas lyrically, in what you talk about during your set, and in the literature you bring with you on tour. Does that ever create any dialogue at shows? Do you find yourselves preaching to the converted? Or are you actually having good conversations with people and introducing new ideas to some folks?

J: From the start there has always been an ideology with it, although we didn't always know exactly what it was, or have it together as a package or something like that. It comes from all our experiences at shows we went to growing up. The bands we saw were pretty politicized. We thought about the music as a revolutionary force, as much as it was something to dance to. It was less about having a message or bringing facts to people. It was more about having an open line of communication. With the mass media only certain things get talked about, only certain histories get remembered, and only certain issues were brought up. We wanted to bring up issues that were important but we didn't see brought up by the mass media, or by the Clear Channel syndicate. We always brought stuff with us that we thought was interesting, no matter where it was from—a local issue from Greensboro like the Kwame Cannon case from back in the '90s or papers from Earth Culture or the campus groups spreading information—just in case there were people out there who didn't understand yet that the information they were getting when they turned on the news was a fabricated ideology, a big party program of what people are supposed to think and believe in our country. More than having a party program with politics to preach, although we may sometimes come off that way (laughs), it was more about opening lines of communication and spread information.

M: I feel it is constantly being proven to me that we are not just hollering out to the converted. People are always showing up places with different attitudes and takes on things that what we have. A lot of good and powerful music has been born out of strong emotions and frustrations and what not, and people doing whatever they can to advocate for change. Rock and roll has been so watered down, and pop culture has packaged everything and removed all the emotions from it. We are screaming, we don't sing so much as scream, and it's hard to

understand us. There is something powerful to it, we take time to take that level down to a calm in between songs to talk and be honest and tell people why we are doing what we are doing. For me it's a beautiful thing to do that to take that time.

H: Okay, time to talk a little bit about the nuts and bolts about how you are doing what you are doing. There have been a lot of changes since you all first started. You all took a break for a while, because of things that came up in people's lives. Now one of y'all has a kid, the four of you live in three different countries, but you are back out with a new album, a new 7", and your touring again. How have you all taken the things life has brought your way and maintained being a band? How is it different now?

J: After Namaste was recorded we had decided to take a little break and go our separate ways. I went to Sweden.

A: My visa was about to expire and I had to leave the country for six months, so I went home to Amsterdam.

J: We met up for a little after that, then I ended up going back to Sweden to stay for good, had a kid, and started up a new life there. During the pregnancy, well pretty much for the first six months or so, it was real up in the air as to what we were going to do. Nothing ever happened that drowned it all out and made us forget about the band. So when I settled back down again—well anyone who has a kid knows that the first time you have a child in your life there really is no seeing beyond that and you don't know what the world is going to be like after that—after the practical issues were under control and I could relate myself to the whole experience, the dust settles and I could put all the pieces of me into my identity as a parent. Part of that was figuring out what we were going to do next with the band. Before I had a kid, the band was my kid, it was what I did all the time. Now I have a flesh and blood little kid to take care of, and that changes the equation a little bit, but doesn't make that impossible.

M: And you are on the other side of the ocean...

J: True. After the dust settled, the boys came up and over to Stockholm, Sweden and we started practicing again.

M: In some ways things are really similar. For all of us to go to Stockholm, we all have to work a lot of crazy hours to make the money to buy the kind of plane ticket and to pay our rent in Sweden. It is like when we used to work to go on tour, except now we work to go to a more focused environment. I should definitely say as far as the nuts and bolts go, and how we have been able to do this for as many years as we have, has a whole lot to do with the generosity of a lot of good friends. They let us contribute to building a practice space in their home or they have let us borrow equipment (because we don't really own equipment anymore) or vans (as we don't own a van anymore), I feel like we have some of the best friends anyone could ever ask for. Their generosity, love, and willingness to do whatever it takes is what allows us to do what we love to do.

HaC: So you wrote and recorded a new album in Sweden. So when the time came to go out and tour again, you are now dealing with some other factors. Two of you live in North Carolina, and

lives in Amsterdam, and Jon lives in Stockholm. Also Jon has a small child. How did you all approach going out on the road again?

A: Last time we toured we planned about a half a year ahead of time to meet in Stockholm for 3 months, try to tour 2 times for 2 weeks each, and write and record in the time we had in the middle. With another tour we tried to bring Jon's son Arwin along. A good friend of Jon's who is also a father came along to take care of Arwin. We just plan it ahead of time, and try to do it in the time we have together so we minimize all the flying in and out, and it is more compact.

HaC: So now there is a whole lot more organization involved. You all have talked a lot about how the community has helped you all do the things you are doing. How is the punk rock community when it comes to touring with a little kid?

J: Well, we have done one week long tour with my son Arwin in Europe. Once there is a kid in the picture your demand as a band skyrockets. In our experience, as long as we were clear and specific about what our needs were people were really willing to put together the things that we needed. There were very few stressful moments on that tour, where I as a father felt like things were going bad for my kid. We always had a plan B, because we had the van, that was a place to be if the situation in the venue wasn't ideal, if there was too much smoke. It never actually came down to that, there was always a place or an apartment nearby where we could go. What we did for that tour was make sure that the promoters we were working with could come up with a room either at the venue or nearby within walking distance, that was smoke free, clean, and isolated from the noise of the show: a peaceful place where Arwin could be away from any chaos going on at the show; a place where he could bring in and play with his toys. We tried to keep the drives short, and have some days off. Our band is blessed with an easy-going, fun-loving kid who sees the bright side of things, and isn't a complainer. It is still an experiment, so far the fear of it is the larger obstacle of it than the nuts and bolts of bringing your kid on tour. You need to learn to get over your insecurities when you are asking for what you need, its important to put the needs of your kid in the foreground and keep your eyes open to things that are potentially dangerous or unpleasant for him, and don't let that slide. You can't be embarrassed about claiming the necessary space you need for your kid when you are on tour.

HaC: How old is Arwin now?

J: Two and a half.

HaC: As Arwin gets older and starts going to school, do you think that going on tour is going to get easier with practice or get more difficult as he develops into his own little person?

J: I don't know, I'm not really sure. I will always have the basic desire to find a way to try and make the two worlds meet—the world of touring and being a punk musician and the world of being at home and being a father. I'll have the same desire to open myself up to Arwin and share this part of me, and give him a chance to be a part of it all. I'll always have the desire to bring him along, not every time but when it makes the most sense. I think even when he's 20 and I'm 50, I'll still want to have him along. I don't know what issues will come up, I don't want to do anything that is

going to set him back.

HaC: So on the note of growing up, you've been at this for eight years, you've been growing up punk in a punk band, and things have been changing. Our culture markets punk rock as this rebellious phase, and you all have been part of this community that looks at punk rock as so much more than that, its more of a way of life, and something we want to continue doing. How do you think this community we are all working to build is handling all of us growing up, having kids, starting families, all with plans of staying involved? What work do you see being done, and what work do you think still lies ahead to make this flourish?

M: Punk rock as a music scene, and going to punk rock shows isn't as important to me as I grow older. I still like going to shows occasionally, but I don't live off of them like I used to. I think that is part of the reason why at punk shows the ages are still a little on the younger side. What is important to take from this really important subculture is learning to take care of each other as we all get older. The majority of my friends are punk rockers, or were involved at some point, and have come out of this scene and are doing some amazing, awesome shit, regardless of it having anything to do with a punk show. I think that is what is important, is sustaining ourselves, and not letting one another get isolated, but to still collectively take care of each other as we get older.

J: I think there is no shortage of things to get angry about, and no shortage of things that piss you off. The old punks who are out there are not always seen because punk is so associated with youth culture. Not many people dare to stray from these paths that are laid out in front of them, those that do aren't necessarily seen in the dominant culture. As the movement grows, and I think it is growing—and I mean the anarchist revolutionary movement—it is getting older and growing stronger. I think as more bands get older and stay together and keep doing stuff, more paths will be carved out in this scene of ours. People will become more aware of these other paths that exist and they will be seen. In the UK it is not strange for a band to be around for eight years. In fact on this tour it was the first time I've heard us referred to as an older band, a band that has been around, because I've always thought of us as the upstarts, that we are just getting started. That view hasn't really changed until this tour with everyone talking about how long we've been together. Being together eight years, there is nothing strange about it, it is just a natural consequence of wanting to do this. I don't think Zegota is some kind of anomaly.

As the movement becomes more solid and concrete, the culture around it—the music and the art surrounding it—will become more serious. The people who get into punk as a social rebellion, that gradually loose contact with it, and stop caring about the issues that set them on fire five years earlier, what can be done about that? We as the bands can do something. We as the cultural aspect of the movement itself need to make music and art to keep people's eyes open to the things that stir them up, that keep them involved. One of the most valuable things we all can do as bands or punk artists or punk musicians is to keep people's eyes open to the world going on around them.

HaC: You all have been through a lot collectively as a band and you've had a lot of things come up, dealt with them, and you're still doing what you are doing. What gives you all the persistence to keep going?

A: I really like traveling, seeing new places and meeting new people. That is one of the things. That and I really enjoy playing music.

M: Before everything happened, and our band separated into living in three different countries I think things would have gotten stale. We'd go on tour, do a whole lot, go home and work, then go on tour again and repeat it all. There was nothing there that was an obstacle to overcome. When life changed, we all moved to different places, and we all took on new responsibilities then it wasn't as easy, but we realized it was incredibly worth it. I didn't want to see one of my best friends move

to another country, have a child, and not be part of my life. So we had reasons to make it work. When the bad things happened, we just had to remember that this too shall pass. The great thing about being in this band is that the good stuff has always been right around the corner. No matter how cold it is when we are on tour, no matter how long the drives are, how frustrating things get, and how little exercise we all get when we are on tour, we know that it will all pass, there will always be a moment of pure joy.

W: For me it is all that. I don't think I ever experienced a real bottom where I felt it was shitty, and it never got tough to keep going. I guess when Jon moved that is where I wondered what we were going to do. There have definitely been some mediocre times, and I really hate mediocre times, when the music is not on, not what we want. But what really inspires me is the feedback I get from people, it's a emotional release playing music that lights my fire inside for everything. Being able to share that with people is so rewarding, hearing other peoples perspectives. We get letters all the time. When we toured in Lithuania kids took time to write us letters before we left, just because with the language barrier it was difficult to tell us things face to face, they took the time to sit down and write what it meant to them and gave us letters. Things like that have made the difference, and made us feel like we have made a bit of difference in some people's lives.

J: I have more of a problem with existential grief being here doing this. Maybe it is part of being a parent. When I am home and with my son Arwin that feels really good, feels really whole, but there is still a piece of me that is being neglected. Also when I'm out touring playing shows and climbing in the van at 2AM when its dark and cold I miss being with my son, and I sometimes feel really bad about being separated from him. When that happens I need to trust my judgment, and remember that I have my friends to help lift me out of those dark times. Since I have some level of talent for music it is what I have to offer to this movement, and maybe that is something I can offer to help pick people up in dark times, dust

off their shoulders and send them on their way. Try to keep things moving, and keeping people from falling by the wayside. I feel like that is something that needs to be done. It is part of what keeps me going, feeling like I am part of something bigger and I want to offer what I can and not let what I see as a movement down.

H: So what does the future hold for Zegota?

M: We just decided to tour the UK in September 2005, then head back to Sweden for some months and write some new music, play a few shows, then we are going to try to go to Greece, Turkey, and Bulgaria to tour. So if anyone wants to help us out with that please get in touch. We also just put out a new 7".

HaC: Knowing you all over the years, seeing you play, and listening to your albums you have always offered me a lot of optimism. Is there anything you'd want to pass onto to anyone who might be

reading this interview who might need a little inspiration?

J: I would suggest to stay the course, and just keep putting one foot in front of the other.. Most things are possible if you have the energy and time to put the effort and the heart into it. It may take more time than you originally think, but you can get there. I think people sell themselves out at a cheaper price than they are worth, they set the bar too low, or have a fear of putting it too high, I think people should give themselves a lot of head room and go for the things that seem impossible. If you keep at it you can get pretty far, if you can get started you can get there.

M: Make time to evaluate what you are doing and what you want to be doing. If you are somewhere in between, make the time to figure out what it will take to make what you want to happen possible. Take the time to assess where you want to be and figure out how to get there.

Zegota currently has releases available on CD and 7" by CrimethInc and on LP by Amor Y Lucha in the US, on CD by Active Distribution and on LP in Europe, and will be on cassette in September by Trujaca Fala and Yama Dori.

art by Jon,
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Born in cold basements and musty living rooms, Richmond, Virginia's **Wow, Owls!** has quickly started to gain speed and a following that extends beyond the Richmond house show, with 2004's *Mind Explosion* demo to their recently released

the whole band dynamic?

J (g): I'm the only one who's played the same instrument in both bands.

T: Yeah, we've all switched instruments for this. Three out of the five of us have never played what

older, but it seems like people drink a lot more at shows. Ourselves included. It seems like people get a lot more rowdy now.

John (g): It could just be that we notice it now.

B (d): I guess it's because we're older. Its harder

WOW, OWLS!

INTERVIEWS

full length, *Pick Your Patterns*. Their longtime friend and fellow Richmonder, John Martin recorded this interview to cassette, sharing questions and cold beers with these five young men on a sweatshirt weather night in March 2005.

— Interview by John Martin, photo by Michelle Dosson and art by Adam Juresko

HaC: Alright, for the *HeartattaCk* standard, we have to start out with each of you saying your name and what you do in the band and what you'd rather be doing than being here being interviewed?

Jeff (v): I'm Jeff, I do vocals and I'd rather be playing Goldeneye with Brandon.

Brandon (g): I'm Brandon, I play guitar and I'd rather be playing Goldeneye with Jeff.

Brian (d): I'm Brian. I play the drums and I'd rather be... at work.

Tyler: I'm Tyler. I play bass and I'd rather be on Viva La Vinyl. (Laughs)

John (g): I'm John. I play guitar and I'd rather be anywhere.

B (g): Can I change my answer??

HaC: Tell me about the CD that just came out. Your thoughts on it, what went into making it and...

J (g): How many questions is that?

HaC: It's number two in my book. The general overview of how you feel about the CD and your relationship with Paul and Perpetual Motion Machine.

B (d): I'll tell the facts. We have a new CD out on Perpetual Motion Machine called *Pick Your Patterns*. It has nine songs. We recorded it in Mechanicsville, Virginia with Jason Laferrera. Anyone have any opinions? I'm really happy with the recording.

J (v): I listened to it today and I think it came out really well, with the exception of a re-recorded version of a song, because I'm used to the other version. But, I'm not gonna tell you guys which song. (Brian laughs)

J (v): But I think it turned out pretty well.

HaC: If there were any theme to this album, what would it be? Musically or just overall.

T: Well, three of them are from the demo and the other new ones are more progressive. They're just stronger songs I think.

B (d): I think we got a lot better at writing songs after the demo. They're a little more intricate and interesting to play, and hopefully interesting to listen to.

J (v): Oh yeah, and Paul rules. Adam did the artwork.

HaC: So you all have been in bands with each other in one way or another before this. I was wondering how that affects the songwriting and

we play in this band.

B (d): It's definitely been a good learning process.

J (v): I think it makes things go a lot quicker. Even though we're new to what we're doing in the band, we still know each other's quirks. If you listen to "Crash Diagnostic" or "Juniper," the songs are a lot longer and they don't really repeat parts. And if you look at the demo stuff, not really many of them repeat parts. They clock in at like four minutes.

T: All the longest songs on the full length are our demo tracks.

HaC: Why do you think the songs are getting shorter?

B (d): Because we just want to get over with it. (Laughs) I think we all probably got better at writing songs together. Writing more well-structured songs.

HaC: How is this band different to tour with than your past bands you been in together?

B (d): It's a whole lot easier. We're able to take ourselves less seriously, in a good way now. We can relax and have a lot more fun.

B (g): It helps that everybody in this band is really close and we're able to interact with each other on a personal and a band level. We can get serious when we need to.

B (d): I think people can see that when they see us play. A lot of times we'll be out, doing something totally normal.

HaC: Like getting groceries? (Laughs)

B (d): Yeah. It makes the hard part of being a band a lot easier with that personal side of it.

HaC: An overall question, how was tour?

T: I think this past tour was different because there were kids that came up to us and said they had heard our music on the internet before they even bought anything. Touring has changed in that regard, because kids can have your music before they see you, which has brought a lot more people to the shows.

HaC: Do you think the internet has helped?

T: Definitely. Otherwise, I don't think our tour would have been as good as it was. People being able to download our stuff and also our demo being distributed as well as it was by our friend Matt.

HaC: I saw you guys play a house show the other night and I heard someone in the crowd say that it reminded them of house shows like five or six years ago. Three of you guys are from Richmond and two of you moved here from Northern Virginia, correct? I want to know how you think the Richmond scene has changed since you moved here or got into punk. Do you think its changed for the better or the worst, and where the Wow, Owls! fit into that?

J (v): I don't know if it's because we've gotten

to be as involved as we were when we were younger. Like to go to every single show. It's hard to follow a band if you have school and work as well. We were able to when we were younger, like with Flashbulb Memory. Going to every single one of their shows that we could. So it's really a good thing to hear people getting excited about seeing us.

HaC: You guys do play a pretty healthy amount of Richmond shows. Is that just out of convenience, or trying to be pro-active, or both?

B (g): Well, a little bit of both. We don't have a van. Paul drove us on this past tour.

B (d): I think this all came up on us a little fast. I mean, when you start a band and you don't know what it's really going to accomplish, you don't really think immediately about touring or what you're going to do outside Richmond. The first thing that we did was to try and get people in Richmond to listen to us.

HaC: So what kind of future plans do you have for recording and touring?

J (v): Well, we recorded two songs for a split 7" with this band called The Setup. So that's going to come out.

B (d): Touring at the beginning and the end of the summer.

T: We have solid to tentative plans of going to Europe at the end of the year.

HaC: So where did you get the name of the band?

J (v): Basically, it was the title of a short story that I wrote for a fiction writing class. I gave it the title, "Wow, Owls!" because it was hard to say. I wanted the teacher to try to say it out loud.

B (g): The other names we had thought about using were Cubbyhole Patrol, Injureman, and Rosemary Cross.

HaC: I can honestly say that I don't think I would like you guys as much if you were called Cubbyhole Patrol. Alright, any final words or thoughts?

B (d): I think we forgot to mention that Paul works really hard to put out a lot of stuff. He's got a lot on his hands and still a normal life to lead. I think we're all really comfortable having him do the work.

B (g): We're also really comfortable having him as a friend.

B (d): He drove us on tour. He was a good sport. Also, the artwork on the CD was done by our friend, Adam Juresko.

Tyler: He's a really amazing guy.

B (d): It's really good to have a band with your friends and have your friends working for you and working with you, in other ways.

T: It's also really good to have people actually give a shit about your band. To have kids come up and say they enjoyed it is pretty awesome.

BACK WHEN

Omaha, NE's Back When is a sonic anomaly, challenging listeners with their never-ending experiment in all things heavy. The group began as a 4-piece playing technical hardcore, then dropped their singer and became a chaotic metal band with their EP *Celeration Of Alceste* on *Imagine It Records*. More recently, the band has just released their new *Swords Against The Father 7"* on *Init Records*, revealing even further experimentation, and showing prelude to their new doom-inspired songs. — Interview by Derek Behring and photo by Nic Bohac

HaC: Well first off could you tell me a little about Back When?

Joseph M: We are a four-piece from Omaha, NE. We've been around in different forms since April of 2002, consistently experimenting with our sound but trying to retain a certain level of heaviness. We've all been in bands since the mid-'90s, sort of growing up within the Omaha hardcore scene.

HaC: How did the band name Back When come about and what does it mean to you?

JM: The original idea of the band came from us sort of feeling nostalgic for simpler times, when we were younger. We wanted to play fun music that sort of reconnected us with our youth. Whenever we would talk about "the old days" or whatever we would always say, "you know back when shit mattered." So it just sort of made sense. But, musically, when we all finally got together to write, it came out different than we had planned. We wrote really chaotic hardcore songs but lyrically the idea was still the same. We thought about changing the name at one point, since our band has evolved so much since then, but we just said fuck it.

HaC: Back When was once a five-piece and has went through small line up changes that made the band into what it is now. A four-piece with shared vocals between Jon and Joe. This creates a unique sound, are you guys glad with the outcome of this incident or do you still sometimes wish it was a five-piece?

JM: Becoming a four-piece was the best thing that really ever happened to this band. Cutting out a singer and having our two guitarists take over vocals has helped us write better songs in that now everyone in the band is a musician and knows what to do to make the songs work. Also, having two singers tell different sides of a similar story or theme has kept the band interesting for us.

The four of us see eye-to-eye in terms of sound and ethics and friendship and we really wouldn't want to have it any other way. We are all aware that each of us listens to tons of different music so we are very open to what each person's influences are when writing a song. I think that is a big factor in our constant experimentation with our sound.

HaC: Back When has some pretty brutal and emotionally charged lyrics. Some of these lyrics such as "when a hug wasn't a tool used to conceal a knife plunged into your back" sound as if close friends have been pretty two faced to you guys. Is this the case or is it some sort of metaphor for a lack of trust in general?

JM: We were just sort of fed up with kids claiming to wave banners of "friendship" and "unity" all the while being two-faced to their friends. And, I

mean, we know that we are all guilty of it, too, everyone is. We definitely were carrying around sentiments of mistrust and confusion about ourselves and our peers, and the whole first EP reflects that. The title itself is a reference to a French play by Moliere about a man who is dealing with the same issues. More recently we've tried to tell more coherent stories with our lyrics. Stories with characters who represent our reactions to the issues of the world at large, which are often very complicated and more thoughtful. There is definitely less "fuck you, I am angry" attitude and more questioning and analysis.

HaC: Back When's CD *Celebration Of Alceste* clocks in at 12:28 will you guys be releasing a full length in the future?

JM: Yes! A full-length is our big goal at this point. We have a bunch of releases planned before that but we definitely feel the need to get on that as soon as possible. As of right now, though, we have a 7" out on *Init Records* and in the next few months a split with *The Setup* and a split 12" with *Robots Don't Cry* on *Wristwatch Records* and possibly a covers 7". The songs for those releases are already written so it frees up our time to concentrate on writing for our full-length. Knowing us, we will probably have big plans for it musically, lyrically and visually so we are all pretty excited.

HaC: Your band has a very technical side to them as well as a very doom sounding side ala-*Neurosis* or *Majority Rule* how does Back When go about writing these songs both lyrically and musically?

JM: Both Jon and I write lyrics and when one set stands out or has something we really want to say, we'll use it as soon as possible. If not, we'll add the lyrics after the song is written. As for the music, Jon and I again will come with a progression, riff, or entire song and as a band we all will have a say as to parts, length, and structure. Lately our songs have gotten much longer, heavier, and better structured. We've leaned more towards the doom side of our music. We still write with the technical or faster elements in mind, but the songs have become more doom centered.

HaC: Back When is a Omaha, Nebraska band could you describe the hardcore scene there?

JM: The hardcore scene in Omaha has a lot of variety to it. There are bands from every sub genre of hardcore. Screamo, old school, metalcore—you name it and there are kids in Omaha playing it. Many younger kids are becoming aware of hardcore and the scene is growing but at the same time we see the scene fragmenting into cliques. Some people have started to adopt a mindset of what hardcore should be, musically, and are pretty narrow-minded about it. It's frustrating to us, but



we have always done what we believe to be right and are not too worried about what others are doing. We play the music that we like and people in Omaha have always been supportive of us, and that's what we like about the scene here.

HaC: Are there any upcoming or underground bands from Omaha or the neighboring cities that you think fans of your music might like?

JM: Musically, Omaha is pretty diverse. So not just for fans of our music, but for fans of punk rock, there are great bands like *Caught In The Fall*, *Eyes Of Verotika*, and *Robots Don't Cry* which are all doing amazing things right now. Also, we are great friends with this band called *Pull The Pin*, which is a more straight-forward old school band. Our old drummer, Keith, drums for them now.

HaC: Which bands influence Back When?

JM: It's hard to pinpoint single influences when it comes to our music. We all listen to so much different music that some are obvious in our writing like *Majority Rule*, *Tragedy*, *Isis*, and others would be a huge surprise to most, for example *90 Day Men* or *Shotmaker* or even *Bjork*.

HaC: Every time I interview a hardcore band or related band there's one question I always ask so here goes it... Many hardcore bands have members who are straight edge or vegan or have some sort of cause, does Back When by any chance fall into any of these categories?

JM: We don't stand for a specific cause (besides all hating George W. Bush and the rise of the right), but at one time all members in Back When were straight edge. Now only two members of the band are straight edge. One of us is a vegetarian, and we all keep open minds towards all people and choices.

HaC: Who are some of the bands you love to tour or play with, and what bands are you hoping to tour with in the near future?

JM: Our first tour was with *Searching For Chin*, and we always enjoy playing with them. We have played many shows with *Breather Resist*, and they are definitely a favorite of ours. As for touring partners, we'd love to tour with *The Setup*, *Ed Gein*, *Breather Resist*, or *Black Sabbath* (with a coherent Ozzy).

HaC: What has been the most memorable experience you've had being in Back When so far?

Aaron: The photo shoot with Terry Richardson.

Justin: Being able to be on tour and experience new places. We've been in New Orleans twice for New Year's Eve, we've been to New York, Washington, DC, and many other places I never thought we'd see.

Jon: Continually on a day to day basis being able to musically do whatever we want to do without boundaries. We can write a fast song one day and the next day write the slowest longest song we've ever written and it always sounds like us.

JM: There are so many great experiences I've had in Back When since I've joined. Being able to create this music that I've always envisioned myself playing, with three great musicians and friends. I've also been able to see the country, sleep in a freezing van in various parking lots, and meet some great friends along the way. I wouldn't change any of this for the world.

Tradition Dies Here is a punk band from Washington, DC. I first heard them coming through the floorboards of my bedroom during their initial practices in the basement of the house Pat Vogel and I then shared during 2002.

Tradition Dies Here

Since those days they have recorded a demo, played many shows up and down the East Coast, and as far west as Milwaukee, WI, with my band 1905 and other great bands from the DC area. This interview was conducted by our mutual friend Joao Da Silva (vocalist from the Chilean punk band Redencion 9-11) on a recent visit to Washington, DC back in 2004 while Tradition Dies Here was in the midst of self recording their first full length record.—Dozer

HaC: Present yourselves.

Mikey: My name is Mikey and I play drums in Tradition Dies Here.

Brian: I'm Brian Redbeard. I play the bass guitar. I am also in the band Tradition Dies Here.

Pat: I'm Pat, or Patrick, and I play in this band Tradition Dies Here along with my 12-string guitar. Brian and I kind of sing some stuff, too, if you can call it that.

HaC: Why be in a band? Why tour? Why do DIY releases? What's the point? Why not just keep a day job?

M: Well, if you've been to my fucking job you'd know... (Laughter) Music is my fucking passion—you can edit out all the swearing if you want—music is my existence. DIY culture appeals to me, you are in control.

B: I like DIY because we control the progression of our music. I also like the fact that in punk rock and DIY you can start a band in 10 minutes and get up on stage, people may laugh and snicker and piss you off, but in a lot of other genres of music you don't even have that chance in the first place.

P: Its also part of being in a community, giving back to the community, taking from them. They benefit, we benefit, we help each other out and get things done.

M: Equilibrium.

P: Yeah equilibrium, do it your fucking self.

HaC: What I guess I am trying to get at is, wouldn't you all just rather be playing full time and not having to deal with day jobs? Maybe you could play music instead of work? But that would mean having to look for some kind of means, like a big label, or a bigger indie label. Why do something on a smaller scale?

P: Well we are just starting out as a band.

HaC: Would you be willing to do that?

P: Of course, but it depends on what you define

as "that." Do you size of Epitaph?

HaC: Well some bands have Works...

P: Some people punk label.

HaC: Well I

beyond the

because you have

bands like From Ashes

Rise on Jade Tree who probably make more

money than some bands who are on major labels.

P: Well your getting into the abandoning "punk

cred" in order to make a living off of our band

argument.

HaC: No, would you just like to make a living

off of your band, have things a little easier, and

not have to deal with a day job?

P: I can't help but say that I would love to do

that, because I can't stand sitting in front of a

computer all day.

B: To speak for myself here, I'd have to say

absolutely I'd love to do that, but in my situation

I have \$25,000 in probation to pay off. I'm not

going to make \$25,000 in 5 years playing in a

punk rock band, so that is an issue for me. If I

don't abide by those things set before me, I go

back to jail, and I can't afford to do that.

HaC: Do you mind explaining a bit about that,

because I had no idea.

B: Certainly. I was, of course, wrongly accused

of stealing \$115,000 in computer equipment and

was facing 33 years in jail on felony charges.

After spending two months in jail, I was able to

get bailed out with the help of my friends...

M: That's punk community for you right there.

B: ...Then later went to court, and was able to

swing a deal without ratting anyone else out,

because there wasn't anyone else, and without

mean something the

beyond Epitaph

signed to Dream

consider Epitaph a

think today it is

major/indie debate,

elements of life and how DC works, keeps me

going. It easy enough to say I'd love to do music

non-stop but if it means compromising my

individuality, then sorry dude, not for me.

B: If I have to be a vampire to the community

that helps me out so much, I couldn't live with

myself on that ... if I could find a way to do it

sybiotically, then sure.

P: That is why I brought up being on a label like

Epitaph or a major label, that takes away from

goals and ideals that we have as far as being a

part of a DIY and/or punk culture. People say

that X band on X label is punk, but that might not

necessarily be the punk we believe in.

HaC: That is why I was asking, because today it

seems rare to see bands working on a small DIY

level, most bands jump at the opportunity, and

that has been a trend for the last 3 to 5 years.

M: But there are a few really amazing bands

coming out that deserve that support monetarily.

HaC: Do you think they use that support/means

to build up the community?

M: Well we've heard of them, right? So at some

level they must have.

HaC: I just read something about the guy from

One Line Drawing getting something like \$70,000

from Coca-Cola for using something like 15

seconds of his song. Why can Coca-Cola spend

that much money for 15 seconds of song, but not

use any of that same money to support the families

killing the person who ratted me out, if in theory had I done something, and without ratting out any of the people who may or may not have bought stuff off me that may or may not have been stolen.

I managed to get out of it with \$25,000 in restitution fees and

5 years of probation.

HaC: How much time do you have to pay that all back?

B: Five years, and I am about a year and a half into it and I've managed to pay off \$10,000 of it so far. That is why I work at the moment. I put 75% of my income into paying that money off. I live to work at the moment and the only catharsis I have right now is playing music, not to say that if I didn't have this kind of probation that I wouldn't play music, but it is what helps me get by.

M: Part of what binds me to my place in life, part of what makes us who we are, and how the music turns out is our lives. Our jobs have a lot to do with our lives. We are living in an expensive city that is getting even more expensive. Having the job I have now gives me perspective. I think if I was playing music for a living all I would know was music. I feel I'd loose perspective and loose my creative edge. Being exposed to different elements of life and how DC works, keeps me going. It easy enough to say I'd love to do music non-stop but if it means compromising my individuality, then sorry dude, not for me.

B: If I have to be a vampire to the community that helps me out so much, I couldn't live with myself on that ... if I could find a way to do it sybiotically, then sure.

P: That is why I brought up being on a label like Epitaph or a major label, that takes away from goals and ideals that we have as far as being a part of a DIY and/or punk culture. People say that X band on X label is punk, but that might not necessarily be the punk we believe in.

HaC: That is why I was asking, because today it seems rare to see bands working on a small DIY level, most bands jump at the opportunity, and that has been a trend for the last 3 to 5 years.

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HaC: Do you think they use that support/means to build up the community?

M: Well we've heard of them, right? So at some level they must have.

HaC: I just read something about the guy from One Line Drawing getting something like \$70,000 from Coca-Cola for using something like 15 seconds of his song. Why can Coca-Cola spend that much money for 15 seconds of song, but not use any of that same money to support the families

of union workers that they killed in Columbia for protesting?

B: Well because they tried to cover that up.

HaC: What I am getting at is that there is a certain point where these bands and these "indie artists" get these opportunities, and they aren't really pumping any of that back into the community.

P: Your exactly right. You can debate that these people are "indie artists" but are they "indie" out of principal or is their indie status simply called that because they haven't got on a major label yet?

M: There is a difference between "indie" and DIY ethics.

HaC: I always thought of "indie" to mean independent, but I guess people use it as something more.

P: Yeah well in the same way you can say Nirvana was an "indie" band, because they were on Sub Pop, but not for long. It is all about ethics and ideals that you stick to. You make a choice, like Jawbreaker did. Even though they wrote songs about the ills of being on a major label and how 'd they'd never do it, they came out and said they thought they did everything they could do, and said they wanted to be on a major label just to try it out and see ... and they got crucified for it. I still love that record that they put out on a major label. You go as far as you can go, and you have to face the fact that people change their minds.

HaC: Okay, since we could go on about this for days, next question: How did you all get together?

M: When I met Pat he was playing in at least 4 or 5 bands at the same time. I get a sense now that this is the one thing he's interested in.

P: Exactly

M: The idea first came from when a friend and I set up a local show for a band from Connecticut called Diallo, and Pat was there... they're quite incredible. After the show Pat asked me if I'd like to play music like that, and my answer was, "Fuck yeah!" I'd been waiting a while to play music like that, and I hadn't been in a band in a while. Same thing happened outside of a Born Dead Icons show a few weeks later, when Brian asked me if I'd like to do something, so I mentioned to him that I was supposed to get together with Pat ... and it all sort of came together from there. At least that is my recollection of it.

B: Pretty damn close to mine, too.

P: As you said I was in a bunch of bands, I always want to do more bands because I like to play music, and different kinds of music. As far as I am concerned this band fulfills a lot of things that other bands I've been in didn't. I get to take a more active role in writing songs. In Crispus Attucks I wrote a couple of songs toward the end, but we never played them live. The songs we played live were played because certain people in the band really liked them, or the lyrics really meant something to the singer and he wanted to talk about them ... and that is fine. I, personally, want to do the same thing. Of course I am not the most vocal person on stage, because I am usually tuning my guitar a lot.

Everybody: All 12 strings!

P: How many times have we mentioned that already?

HaC: I was surprised to see you screaming at that backstage Black Cat show, I just never imagined you doing that.

M: People are big fans of Vogel screaming. When

we first started playing no one expected it.

HaC: Keep it up!

P: That is why I keep doing it. People are into it.

HaC: There is a difference from some of the other bands I have seen here, you all are friends and not just band mates. That reflects on stage well. A lot of bands are formed around an interest, or ability... which is fine, but bands that last longer usually have more of an essence around them, they usually have a friendship or an emotional thing attached to what they are doing. Do you guys think that is true?

Everybody: Yeah!

M: If we weren't friends we wouldn't still be playing. We wouldn't be investing our time, money, blood, sweat and tears to put out a record that we hope to be proud of and tour on and all that.

B: I agree with that completely Vogel and I spend eight or so hours at work, then some days we'll come home and play music for another 2 or 3 hours. That is more than I see any of the other friends and loved ones I have in my life, and I think that says a lot towards it. If we can tolerate each that much, then...

M: ...soul mates! (Laughter)

P: That tolerance will run out, and that'll be the test. Working eight hours to me that is nothing, that's a shower, I do that everyday.

M: You shower for eight hours?!? (Laughter)

P: No! Well I could I love it ... whatever.

B: Work is just something you do, you zone out you ignore it while you are doing it then when you are done.

P: You can say, "Thank fucking god I am going home to play music!"

HaC: Another trend that is common among bands in the DC area is using the DC flag in someway, whether it is the flag in general or making your own interpretation of it. Isn't it the family crest of George Washington? What importance does that have for you guys? Is it to show where you are from? Local pride?

M: It goes back to the community thing. We use a different version of it.

B: We gotta represent (shows off his deaDCity tattoo).

M: It is a takeoff of the DC Flag, we use three skulls and two bars.

HaC: The first band I ever saw use it was the Nation Of Ulysses.

P: Well you can even take that back to the Flex Your Head comp on Dischord.

M: The symbol we use is less about DC and more about the DC area and the punk community. It is a symbol of this unspoken posse we have going of all these newer, politically minded, metal/crust, whatever bands.

HaC: Like who?

M: There are several, 1905 is included in that.

HaC: They're metal/crust ?!?

M: Have you heard their new song?!? Bands like Exosus, Gurth, okay the metal/crust thing maybe isn't totally accurate... progressive, radically thinking punk bands, it is our community within a community.

B: I've lived in a lot of different areas. Places where it just happens to be a geographic location people have in common, and that is it. In those places people go to shows, chat, and just leave. No one goes out of his or her way to interact with anyone on anything more than, "Hey you are a

punk rocker, I am punk rocker, we are listening to the same music." There is no type of human bond beyond that, they just exist and that's it. When I moved to DC, it was immediately this aspect of all kinds of people asking, "Hey where are you from?" or "Come do this..." or "Come chill out over here." All kinds of people welcoming people into their lives and share as much as possible with each other. I am proud to show that I am part of this kind of community, and am proud to adopt a similar type of idea—to invite people in and show them the same kind of courtesies that were shown to me.

M: It's a symbol of our own part of DIY DC culture.

HaC: You've got this record you are working on, and some touring you are setting up... I want to know more about the record, because the only reference I have is the demo. What are you trying to say? Musically? Lyrically?

B: I've written plenty of lyrics for our songs. Some of our songs even have multiple topics going on within the one song that are discussed back and forth between Pat and I. A large theme throughout all the music we play is how we manage to cope with all the experiences we encounter and that is a theme through all kinds of punk and hardcore music. It is also the politics of our everyday lives, and how we try and be certain to ensure the rights and liberties we give ourselves beyond our immediate circle.

HaC: Usually in bands there is one person who writes most of the lyrics and that is the common thread. And that itself is not a problem, but a problem that arises is the person who writes the lyrics doesn't always discuss them with the rest of the band, and one person is expressing a lot of opinions the rest of the band may not agree with.

P: At this point we haven't really finalized the lyrics for the record we are doing now, maybe Brian has, but I certainly haven't. With the demo, he wrote lyrics to all the songs then I took lyrics I had to merge them into the same theme. Brian basically wrote about being in prison, and the lyrics I had didn't reflect that exactly—because I haven't been to prison. They were about things holding me back, or figuratively imprisoning me. At the same time the lyrics I write try to take things in a more positive light than certain bands I do. We have a song about nature reclaiming itself, because humanity is destroying it. The lyrics I put into that song are saying that we are all diseased and that we have to do something about it. We are killing the earth, but what are we doing about it? I guess I have a hard time putting that sentiment into words, but I want things to progress and I want to change things for the better.

M: I would say that even though I don't write any of the lyrics, I still feel represented, and my sentiments are expressed because we have had similar experiences. The reason we are all friends is that we can relate to each other on the same topics.

B: I try not to say anything that is not representative of all of us. Obviously I do speak from personal experience on topics of social anxiety and things like that, but I also try to phrase that this is my personal take on it, and its open for discussion. By discussing things out in the open people learn more about it, and understand why people are they way they are. Another aspect of the lyrics is that I try to pose some solutions to

some problems. Bands tend to get down on everything and are extremely critical about everything around them, but they don't offer up solutions to how things are going to be done. It can be something as simple as singing a song about baking a cake. If it is going to better people by listening to it, it's a fantastic idea. It is a realm that more bands should explore. They should try and give back something to the folks reading the lyrics, try to teach something other than just a history lesson.

HaC: Not always be prophets of doom, but offer alternatives...

M: We don't want to give the impression that we are posi-core, but offering a solution is something. Back to the skulls and bars thing we were talking about... it's a human skull that is some dismal shit. Although the imagery and some of the lyrics are rather dark, as was mentioned, the solution... well not THE solution...

B: We are not giving out a cure for cancer here, by any means. It is just one of (hopefully) hundreds of proposed ideas that can get collaborated upon by people to come up with better ideas of how things should be done.

HaC: Speaking of skulls, the artwork on your demo, and in a lot of the punk scene, uses skulls and dismal imagery, which comes out of things like Discharge and some of the old metal bands. Do really think that is productive in any way?

M: Well those bands were singing about war atrocities.

HaC: Well you guess don't necessarily have songs about war atrocities.

M: We do have songs about prison and that makes

me think of skulls.

HaC: Prison gives me imagery of people thinking about how to pick up soap. (Laughter) I'm not saying you all have skulls everywhere, its just that DC flag logo, I'm speaking more in general, things repeat themselves so much it sort of cheapens the message behind the image.

P: Well I think you are right, and it is a challenge to move beyond that. Like Mikey is trying to say, we are also part of a subculture. When we asked friends of our to draw some stuff up for our record, and we discussed our lyrics, we got pictures of skulls and some morbid stuff in the artwork.

B: I can identify with the idea that it does cheapen it and co-modify it. That is one thing that I actively try to avoid in some aspects. So many times you'll see bands take photographs of random people that they will never see and they use that as an aspect of sales and profit to try and push their material. In the end it is just using someone else's joy or misery for your own personal gain.

HaC: Well Chumbawamba did have that record *Pictures Of Starving Children Sell Records*. I've never really thought about it much, but I read this letter in a 'zine while ago from a woman complaining about how a lot of the ads were pictures of little girls with skull faces or little boys holding a severed head... that got me thinking that it does in the end portray this unnecessary violence, that maybe we should be trying to go against?

M: It is a reaction. The reason why there is blood and guts or violence displayed on some records...

well sometimes it is because people get off on that... but when you are dealing with politically minded bands it's a reflection of the current state of affairs. Little boys in Iraq aren't walking around with severed heads in their hands.

Marshall (from 1905 who been quietly listening): Well the front page of the *Washington Post* the other day had a picture of the burned corpses of "US civilian workers" being dragged through the streets of Fallujah and people were beating the corpses with their shoes and things.

M: Well there's your fucking answer.

HaC: I don't see why. I'm not putting down bands that do that, as I do like a lot of those bands, but when I have been in bands, and people not from the punk scene talk to me about it, they ask, "Why is your music so angry?" What I tried to explain once was when I am singing about how evil the capitalist system can be, or how shitty society can be, it's a form of love because I am singing about the people I love and how I wish they didn't have to deal with this.

P: I completely agree with that.

HaC: Yeah and because I believe in that I think we could find a way to take away that sense of unnecessary violence that we use. I mean now it might be pretty pointless, but there was a time in my life where I always dressed in black. It is a chosen aesthetic but on the other hand maybe we should distance ourselves from that, because in the end we might be displaying images that people outside of the punk scene could view as alienating; especially when it involves younger kids, women, people from other cultures, or people from religious families. People not familiar with it



photo by Matt Moffatt

could be terrified about going to a punk show because they see this whole aesthetic, people who could actually be changed by going to a punk show.

M: I think it is seriously important for people to look beyond someone wearing all black clothes, or someone with a mowhawk.

HaC: Absolutely.

M: It's a challenge, when you dress and act a certain way you are challenging anyone who is willing to question you.

HaC: How much of a challenge is it nowadays with punk fashion being marketed so heavily? People wearing studded belts everywhere.

M: Studded belts are one thing, but how many of those people are working in low income housing areas delivering food? How many of those people wearing studded belts are trying to make a difference and trying to let people know that they might look different, but they are interested in learning and helping people out?

HaC: Not many are.

B: That brings up a whole other point, people talk this big game about community. I don't want to sit here and sound like we are tooting our own horns...

P: We'll we are but we can back up everything we say.

B: That is why I volunteer at the local public library, to branch out of the punk rock scene. When the majority of people in this community try to give back, they only give back to themselves. They help out with Food Not Bombs to feed a few homeless people, but mainly a bunch of kids who'll be at a punk show. People will put

together a squat to live there for free with their friends.

HaC: While some families don't have a place to sleep.

B: Exactly. I think it is really important for people to branch out and actively do things to donate back to their community and trying to make other people's lives better. That is something that is really important to me, which is why anytime I have the chance I try and do things like that.

P: I was actually going to pose something to you, in that, I agree with you that these aesthetics are pretty well beaten into the ground, and these images our friends come up with are rather similar. You seem to be pretty good with layout, maybe you should help us design our record.

HaC: I'm not criticizing, I've done the same thing in the past with stuff I've designed, using images that may be shocking, I have a taste for that. I'm saying it is a challenge for all of us, as a community to address. But moving on, what about touring?

B: We are really limited at the amount we can tour right now, because of our jobs. We've discussed ways of touring and getting out there by taking long weekends here and there instead of taking a large chunk of time off to do one big tour.

P: Well until certain situations are taken care of we can't tour for any long period of time.

B: Yeah I have that whole probation thing, so until I get all that paid off we are a bit limited. I hope next year we can go on a full US tour, devote that kind of time to things.

P: Or get 1905 to take us to Europe or something.

Right Dozer?

Dozer: I wasn't paying attention, what?!? We'd (pointing to Marshal) need to figure out how to get there ourselves first.

P: Well you could just come with us as our roadie.

D: I'd be into that, I like you guys, that is why I am helping you put out this record... so it would be a business interest. (Laughter)

P: He's trying to make lots of money off of us, really. (Laughs)

HaC: You all should make a video.

P: We are his cash cow this year.

B: You know what I say to that, "Moooo!" (Laughter) Besides we are just using you as a stepping stone to get to Dream Works anyway. (More laughter)

HaC: On that note I think we've covered all the bases. Thanks for your time.

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Their debut full length CD Time To Turn The Tables is also available through Amor Y Lucha at the above address or on the web at: <http://www.amorylucha.org>



photo by Chris Penna



New Winds interview by Jeremy Othmer

HaC: Hey, Bruno, can you introduce yourself, and maybe give us a little background on New Winds?

Bruno: Hi, my name is Bruno and I'm the singer of New Winds. I'm 29 years old and I've been singing on this band for 8 years now. I started at 21 and I'm still here. New Winds is a political straight edge hardcore band that began in Lisbon 6 years ago as a positive hardcore band. With time and as the line-up changed, the band committed itself to speak about these goals: human, animal, and earth liberation. Our first release (around '97) was the Seeds Of Hope 7" (completely sold-out). We've released 2 CDs. The first one, All Things Are Possible For Those Who Believe, was released around '98 and it is also completely sold out. Back then, the sound was a bit more melodic although the lyrics dealt with the same topics we still speak about at the present date. Around '99-2000 we released the tape Refusing To Live By Your Lies which was re-released by Still Holding On from Belgium and then released in South America by the Brazilian Label '78 Life Sudamerica Recordings. In between, we released some live tapes as benefits for animal sanctuaries and as benefits for political organizations that some of us deal with. We also included some songs in some compilations (2 or 3 Portuguese compilations). The last one came out as a 7" on Best Times Records covering all

the Portuguese sXe bands at the moment. We also included songs in the Commitment worldwide sXe compilation and in the Catalyst animal rights benefit CD, The Path Of Compassion. Right now we just have some copies left of the Brazilian version of the Refusing To Live By Your Lies that contains 2 extra tracks. Also just released is A Spirit Filled Revolution by Refuse Records from Poland, our latest CD which comes with a 168 page book with tons of information about political prisoners, explanation of the CD's lyrics, links and recommended reading, texts from the prisoners themselves, interviews, photos, etc.

HaC: You guys are all straight edge right? That's cool, I really think that would be a great scene to be part of, how is the scene in Portugal?

B: Yes we are. Straight edge is an important foundation in our ideology. In a system completely dependent on intoxication, straight edge cannot be another thing than a weapon of political and social resistance. If you look nowadays to our society, the common pattern you'll find is the tremendous effort that this system does to hide you from yourself. It's simple, you'll find it in the advertising industry, trying to push unto you products that you don't need. You'll find it in schools and in all the anthropocentric, chauvinist, patriarchal values that they teach you. You'll find it in every church, in every mosque, in every synagogue, where people learn to be parrots and monkeys, just

imitating, just speaking words out from their mouths, words that are completely in disregard with the nowadays social-political environment. You'll even find it at your home, where boys learn to be men and girls learn to be women. These drugs are far more important than the others, as we believe that dropping out the others is easier than these ones. Who is completely free of all the prejudices we learned since our childhood? Who is completely free of all the political, religious, moral patterns that this society instilled in us? Who can say that is completely drug free?

Of course that if we just concern about the "physical" drugs like tobacco, alcohol, heroin, cocaine and even sugar or chocolate, of course you'll find a lot of drug free people. But if you really try to dive deeper into yourself, you'll find a lot more addictions than you expected. Truth is, you'll find yourself dependent on tons of situations, dependant on a lot of people, on a lot of pleasures and the only function they have is to hide from you the misery place you are and the shitty life you're living. Straight edge is not a status symbol, nor a movement, instead, it is a (r)evolutionary process. It really is a process that normally begins with the need and the awareness to give up all the common drugs and upgrades into a stage where you start to realize that you're not only dependant on those things. Then two things can happen: You stay happy with your clichés and your "drug-freeness" or you dive deep into yourself and try to find the answers.

Also, we say sXe is politics. The world is being burned in every corner at the speed of light. In this way, sXe is politics. For every suffering being on this planet that needs our help, sXe is politics. For every Indigenous land that is raped by drug-dealers and governments that don't care a single bit about their cultures or lives, sXe is politics. Animals are being murdered in a mass-scale, in slaughterhouses, in vivisection labs, in circuses, in zoos. So sXe is politics. We are consuming endlessly, working more, living less and giving in into the insanity. So sXe is politics. Being poor is a crime in this man made hell. So sXe is politics. Governments want poor people out of sight so they can have more wealth and have more space to infect this world with their Nikes, McDonalds, and oil industries. So sXe is politics. It's a shame that we call people terrorists who do not have any more time to wait and take up guns to fight the constant oppression of governments and security agencies. So sXe is politics. A lot of people cannot wait for a change in the consciousness of humanity. So sXe is politics. Industries like oil, drugs, guns, meat, clothing—you name it—are all friends of governments and kings and they step on who they decide it's on their way. The Earth is being ravaged by machines built to destroy this paradise. No more we will want to hear children screaming at night, no more will we want to hear the desperate agony of our beloved brothers and sisters (human and non-human) because of this man's greed. No more will we tolerate the tears of an unjust system of wage-slavery that rapes our lives whenever they want, in every mosque, in every church, in every tax, in every policeman. No more will we have the policeman inside our heads waiting to control others or their actions. No more will we tolerate the ecosystems to pay for futile luxury. No more will we ignore the cries

of the Indians, seen as trash in this hell made by the greedy capitalist machine. No more will we ignore the cries at the sea for every animal dying at the hands of the murderer man. No more will we ignore the 26 million slaves on this planet at the hands of the American carpet industry, the Belgium chocolate industry, or the many clothing industries in this world. Do you need any more reasons as to why we feel sXe is important to the struggle for liberation? Straight edge IS politics.

I think people who do not live in Portugal think the Portuguese hardcore scene is a political one and a very active one. That is not true at all. The politics and activity resumes itself to the effort of some people in some bands who really make things socially-politically active. There is no straight edge scene at all. (At least not through the concept I believe it should be.) At the present time people are very busy fighting each other because of some diversion of opinions rather than using that energy in fighting the real enemy, which is, this state, this system of wage slavery. While we are busy fighting the ones who should be on the same side, we are being controlled, manipulated, and stupidly reduced to slaves. I think this is not strength at all, it is not unity, it is not dedication. It's all about people trying to prove who's right. The thing is, people think they will change a few things if they all live the same way. And I think this is wrong. We should deal with adversity, we should face difference. This is the only way we can ever think about our own convictions, about strengthening them and our ways of dealing with people who are different and who live differently than us. Hardcore here is becoming a fashion and it is losing its essence. It has become those who play instruments professionally but do not have the minimum essence of social/political/spiritual background. It's a fashion trend with who has the latest T-shirt or record. Just for you to be more aware of what I'm talking about, in my distro, the things I sell most are pins and T-shirts. It's because of aesthetics. No one buys literature, no one wants to be informed. To be informed means you have to lose time, you have to like it, you have to read, you have to debate, to think. And to do this, you have to work hard. It's preferable if someone tells them what to think instead of them thinking for themselves. Maybe I'm putting things here in a negative way, but I think no one can argue that this is the real situation we are living at the present date here... and I think will become worse and more and more separated. On the other hand, we sure prefer our little crews who at least do something different rather than those who in many countries don't have almost anyone to do anything.

HaC: Do you guys listen to Ignite at all? Cause I hear a huge resemblance.

B: Yes, some of us do. I (Bruno, vocals) was always fascinated by Ignite through his music and lyrics and because of their vocalist's voice. I soon realized I was better with high tones in my voice rather than with low tones. I really suck with low tones and I'd like to be good with both.. well... Whenever we do a song my voice fits better with that high tone and that's why it sounds like that band... but you're not the only one saying that. Although, and this must be said, it is not intentional if we sound like them because we do not want to be like them neither musically,

lyrically or with their voice. We just want to be us, that's all.

HaC: How would you describe your band to a girl you really wanted to go out with?

B: A political band playing fast melodic sound. I would not make up anything just because I'm dating a girl. What does that have to do with anything?

HaC: Anyway I totally dig your style of hardcore, what are you listening to in your stereo right now?

B: I'm listening to Bridge To Solace, Point Of No Return, Colligere, I Adapt, U2, Sting, The Ramones, Another Breath, The Killing Flame, and that's about it.

HaC: So I understand you're the only original member, what made you decide to keep the band going?

B: The reason behind it was looking back from where we started and getting to where we are right now. I couldn't just throw it all away even if it seemed the right thing to do. We got to a point where we just could not give up. We had contacts from around the world, we got involved in campaigns, we got involved with political prisoners, and this band was a tool we could use to talk to people about what we were involved in. A tool to show people we were much more than a band, much more than five guys playing on stage. We got to a point where we are now that I consider New Winds as being a collective much more than a band. A feeling, a weapon of political resistance in a dying world. That's exactly what we talk about in concerts. We are much more than ourselves, we are you, we are those who are behind bars, who risked their lives to give freedom to millions of people, who denounced the atrocities committed everyday to our Mother-Earth and to all the people living in this world. We became to some people a band with charisma, with a meaning, with strength to fight, which was worth listening to, just like a piece in a machine heading towards a path for liberation, not just of animals, but of humans, of ourselves, of this world. We call it New Winds, but there are a lot of people who call this way of seeing things with different names but we are one, one and only, towards the same goal, the same way of life, liberation of the mind, body, political, and spiritual.

HaC: I read your bio that came with the CD. I can only appreciate the passion that goes into your band. Do you feel some bands nowadays don't have that passion or drive in their music?

B: I think that today you find a lot people playing really good but, for example, if you ask them what's happening in Palestine, most of them wouldn't know how or what to answer. What I'm trying to say is, that no matter how well you play, it just doesn't matter if there's no essence, no passion, no dedication in your words and in your lyrics. And I'm not trying to say you have to be into politics or something. The thing is, most people in hardcore bands I see today do not have any social background and they don't give a fuck about anything, neither about improving themselves inside. They just hide behind statements like, "I was born like this and so what?" And that's what really annoys me. People should be more interested in struggling inside themselves to improve their personality, their look towards this society we are all part of. But it's just music. It's like wanting to walk without legs. It's

incomplete. To me, it all comes down to play music but have a positive message and speak a little about who you are and what you stand for before you play any song. Just a couple of words, but do something different. This is being alternative and to me, if hardcore punk means being alternative, that's exactly what members of bands should do, actions, words, screaming for change (inside themselves but also outside in this world we live in). If not, seeing people playing is just like going to the cinema and watch a movie. You pay for a service and go home, empty-hearted. Question. Debate. Change. With passion. New Winds could choose tons of difficult chords and drum solos and guitar solos and all those combinations that would make our songs complicated so that we could be labeled as great musicians. But for what? We want to play songs, simple. But always with an impact, whether for people to change inside themselves whether to look at the world we are building. We are just lame. And like this, nothing will ever change. Neither us. Silence still means death.

HaC: What motivates you to write these songs?

B: Passion, dedication, a tremendous will in trying to touch people's minds for searching their own ideas, to question this world that is pulled over our eyes, to defy their concepts of what is normal, of what is "socially accepted." This is the passion, the aim when we are writing. We always want to talk about issues we never talked before. We want to talk about all of us who are paying the price for their concepts of a "better world." We want to talk about social, political and spiritual themes so that people start using their own imagination, rules, dreams and wishes they have inside and to build their own world with no borders or rules, where they are the ones who are in command. All we wish was to have the same type of means that the mainstream bands have. With that, we could affect people's lives, showing videos while we were playing, debating issues about many subjects before starting a concert, distributing information about how life is for some people on this earth. Oh, if we had those types of means! With this passion, we could do great cultural-alternative concerts, so that people could take something more than music in their hearts when going home after a show... Who knows, maybe someday bands will come to life that will act this way.

HaC: I liked the hip-hop song you did. Are you big gansta rap fans?

B: No, not at all. Some of us like Dead Prez or Ricanstruction as we think they have a great potential with their music and lyrics and consequently with their message. We did that song "Who Shot Carlo Giuliani" because the lyrics were too long to put them in a regular song we are used to playing. And seeing that it's the message which is more important, why not try to do something different and prove that songs can have a great meaning no matter the sound we use with that song? That's exactly what we did! If the punk/hardcore scene is so worried about the message, what's the deal when people seem a little bit disappointed and do not accepting a hip hop song. Especially one with such lyrics denouncing a situation we should at least think about: the truth about an anti-capitalist activist who was shot dead in Genoa victim of this capitalist dynasty. Curiously, the policemen who killed him were

This band will not give you all the answers.

never brought to justice! Doesn't this sound familiar?

HaC: The book that came along with the CD is a great coffee table piece, makes me look smart or something. That was a great idea, what made you come up with that idea?

B: This idea was born out of the need to do more than music, to do something with an impact, with content, with charisma. To try and pass a message about what we feel regarding certain issues and to show that there are people behind bars paying the price in the struggle for a better world. One good example of what I stated before is the chapter "Support Political Prisoners" as it will definitely present to people a few personalities who fought and still fight for their causes and their reward for defying the system was prison. I think that more importantly what made us go forward with this idea was to say "enough" to apathy, enough of preaching being alternative and acting like everybody else in different music scenes. People must wake up and see the amount of things there are still to be done, whether on society itself whether inside them, spiritually. That book will not save people's lives, it's just to provoke their thoughts and truths, to debate, to make them think, to make them act by speaking against the

unimaginable how it becomes possible to have this enormous difference. Because of this and many other issues, you find every band taking music as a vehicle to pass a message of alarm to the world for what is that system they live in. Poor conditions, no food, no shelter, no justice, no peace, a society full of drugs, robberies, hunger and most of all, a great amount and percentage of corruption. The wages are so low that it is normal for the police to be corrupt, for members of many state departments become corrupt. That's why we'd like to tour Brazil and other South America countries, as their rebellion is a reality, because they are willing to risk their lives to have a better future for them and their children. They are tired of tears, of suffering, of pain and agony. Since the 1500s when native cultures were completely raped and destroyed by colonization and now that time went by, we unfortunately see nothing's changed. It's a 500-year struggle with no choice, or to fight with all your might or to die in the graves of suffering and pain. The fact is, this suffering is derived from a single source: A system that wants you to bow down to their plans of misery and get rich at the cost of billions. The lack of food, shelter, education, food is nothing but a consequence of an immense wealth in the

whatever they want, but shouldn't hardcore be an alternative? Shouldn't hardcore have an interventionist character and distinguish itself from the other types of music? Acting so isn't making any difference or is it? If you read Second Age's lyrics (a Polish hardcore band), you'll see for instance so many other subjects like homophobia, veganism, anti-fascism, beauty patterns, etc. The list is endless. That is one of the reasons why we liked so much being there. Concerts had a special meaning. We were there and we knew bands used hardcore as a weapon to scream against a system that smashes our faces and makes our lives miserable. You don't often see almost any band in Holland talking about what this system does to hide you from yourself. It was pretty often to see in Holland a lot of people in hardcore shows with X's on their hands, but on the other hand, they were drinking Coke and wearing Nike shoes. I'm not criticizing only Holland because we have that in Portugal, too, and you see it everywhere you go. It just doesn't make sense. It seems like a legion of sXe people supporting the system that makes us slaves. It was so inconsistent! No wonder why sXe is dying. People are killing it by starting to support the state that oppresses them by buying their

This band will not save your life.

injustices of this world, to fight against oppression at all levels. It won't do anything freeing ourselves if our neighbors next door are still slaves. That's not freedom. Freedom must be total, not limited to ourselves, but to everyone, people, animals, earth. It might seem a utopian thought but we must start somewhere and the best place to do this is starting from ourselves. This is the real and most important thing we wanted to achieve with this book.

HaC: Are you guys planing a tour soon?

B: In January 2005 we will be touring Brazil with 8 concerts all over the country. We think the concerts will be energetic and warm as people there are so incredible, so nice. We are very proud in achieving this. One point in favor is the language, as it is the same in Brazil as it is in Portugal and that's one of the reasons there is this special feeling for us and for the people who will see us play. I think it's like both countries are like brothers in spite having an ocean separating us both. South America bands always showed a great sense of social-political activism in their lyrics no matter what type of music you played, be it hardcore or samba. It's a present issue everywhere. And it does have a meaning behind it. If you travel to Brazil someday, you'll understand why we're saying this. It's an immense country where you can die of hunger and paradoxically you can die of indigestion! It's such a rich and poor country at the same time. You find people scavenging crumbs for food and a place to dig their graves and on the other hand people with so much money that it becomes

hands of a few raised by the cost of millions of lives. So, change the system, share the resources and most problems are solved. The thing is, wealthy people do not want to share this, do not want to make the right thing. Not as long as low ages keep profits high. And people, in order to survive subject themselves to this slavery... it's a cycle, a prison.

HaC: What has been your most favorite place to play and why?

B: I guess it was Poland. Poland was the most beautiful trip we ever did in our lives. The people, the city, the concerts... How will we ever forget? We can't, we simply can't! The characteristic that distinguishes the Poland people from the rest of people from Europe is its simple and humble character. (At least regarding all the people we met!) I think the most valid reason for this, is the fact that people in Poland are generally poor when compared to countries like Holland, Belgium or France and many more. That's why if we compare the lyrics between bands from Poland and from other countries, the subjects mentioned in Polish bands are much more political than from bands of other countries. No wonder! People in Holland have everything they need and usually don't have to make such big efforts to have vegan food for example or to fight fascism—and Polish people had to. If you compare the topics of the lyrics on one country and on another, the differences are very big really! In Dutch bands (most but not all...) all you see in lyrics are topics like sXe and talking about friends or about the guy who left the scene. Of course people are free to write

products. They boycott alcohol and drugs and on the other hand they support companies like Nike and so on, responsible for the exploitation of so many thousands of children in third world countries... It just doesn't make sense to me and to us, as a collective of people who want to make this world a better and just place to live in. So, if anyone who is really interested in going to hardcore shows for the reasons of being much more than music, will know exactly what I'm talking about. Poland is the place to go!

HaC: I want to talk about the songs "Deny Amerikkka Deny" and "Blood On The Sand," pretty strong messages. Give our readers a little insight on these songs please.

B: About "Blood On The Sand:" Bullfighting is a cruel business disguised tradition most inclined for Hispanic countries. Portugal could not be an exception. And a reality, too, unfortunately. This song was made with the intent of screaming against this injustice, this suffering, this system which is profit-driven and which cares nothing about humans, animals, or the planet. Animals are machines. They are seen as merchandise. They are nothing but tools of work or of entertainment. "Blood On The Sand" is a call-out to people who understand compassion to join us in the fight to abolish bullfighting. Bullfighting is another stone in the way we all want to be, to liberate ourselves and this world of injustice, of suffering, of profits over lives. This song was written with the attempt to do something more besides going to demonstrations as we usually go, it was made to prove that if we can all sing this

song, we can all fight against this so called "tradition." This is nothing but a cruel business promoting insanity.

About "Deny Amerikkka Deny:" We guess the title speaks for itself. The common country that states "we are the most democratic country in the world" is nothing but an army of assassins that should be charged with crimes against humanity. Look at all the wars the US has helped create and helped fight? Look at Vietnam, Sudan, Afghanistan, Panama, Guatemala, Chile, Iraq... the list is endless... The selling of guns to Iran and Afghanistan and to other countries shows what are the interests behind the US policy. Their history is a bloody one, their history books are all red, marked with the suffering of millions: humans, animals, and the earth. Politics in the US are all linked to their economy. Whatever happens, what is most important is that the economy doesn't suffer—or if it has to, it must suffer the least! One hundred books are not enough to describe what the US has done to this world, how much suffering, how much pain, how much corruption, how many lobbies. The measures taken are all considered in regards to profit or to benefit from the lobbies behind every corporation, from oil to wood, from medicine to clothing. The most democratic country in the world is ruled by forces such as the FBI and CIA who do anything to disrupt groups that try to improve the conditions of life of our brothers and sisters, animals and earth. Look at the MOVE Organization, look at Malcolm X, look at Martin Luther King Jr., look at all the political prisoners behind bars who are paying the price of having confronted the system of the US. Look at that program that the US created in order to disrupt parties like the Black Panthers, MOVE, or the American Indian Movement. It's called COINTELPRO and it consists in making up rumors inside collectives and groups in order to generate chaos inside with the purpose of disrupting those same groups. How many programs like this haven't been used to put innocent people behind bars and to convict innocent people to protect lobbied industries and drug lords? How many people are paying crimes behind bars for defending our Mother Earth and the ones who are destroying her without any shadow of remorse are the ones who live their lives free from trouble? Why are they, who profit over death, the ones that the governments want to protect the most? The answer is money. Money or welfare is a means of social control and wherever there's money involved, there are people willing to protect it; stepping on whatever and whoever they need to in order to do so. If we take a good look at things, war is a great business to rebuild an economy. If we think a little bit about it, look at all the guns produced, clothing, meals, iron, steel, planes, trucks, boats, cars, and so on. This endures to a big economic flow inside the US and benefits numbers making them higher. There are so many things that we can say about politics in the US that it would take centuries to write. From the love for their flag to the destruction of their own beautiful landscapes,

from the way animals are treated to the quantity of political prisoners behind bars (victims of their governments demonic power games), from their conspiracy theories about espionage/terrorism to the police brutality—many are the issues around this wolf disguised as sheep. "When will their words meet our needs? When will their words match our deeds? When will the time come to stand and to take it back from their hands? The blood is on your hands, life-stealing motherfuckers! The constitution burns to ash in front of you! The people know what you are up to. Your sins will come back on you!"

HaC: How many releases does New Winds have out? How can someone get some older releases?

B: We have so far released one 7", 3 CDs, and a 2 demos. We'll also release this last album on LP.

HaC: Do you guys have a cool-web-site?

B: Yes, we do. I don't know if it's cool. That depends on people's tastes. Anyway, the website might be on-line already. It's at newwinds.com. If it's not on-line yet, it will be soon. A friend of mine, Duarte, is working on this. He is very talented and he definitely is into a lot of the stuff we're about and this is one step forward when doing a website. The website has tons of information there for people to download. It has section with downloadable PDFs and 'zines, posters, MP3s, etc.. It's amazing. But it's pretty much into social-political stuff. From the intro of the site there's this little movie where you can clearly see what type of website you are about to visit and what you'll find in there. It's worth taking a look at. When visiting it (in case you're interested in doing so), please sign the guestbook. Your opinion about the website is important to us, so drop us a line and tell us what you thought of it. Thanks!

HaC: If someone was more interested in the hardcore-straight-edge scene what would you tell them?

B: Well, first I would tell him not to think that sXe would save the world and that it would be the answer for everything. I would explain what it means to me and I would try my best to explain that sXe is a weapon of political resistance. After that, I would try to tell that person not to be limited to a music scene, as I would be sure that if he or she deepened his/her concepts of sXe and all that it is around this philosophy, they would find different paths, different ways of life and a whole new world of thoughts and ideas to defy what they have been learning all their lives. I would not stick around saying the basic no-brain sXe like "don't drink," "don't smoke," "don't do drugs," etc. I would also tell that person not to deposit that much energy in the sXe hardcore scene as it is becoming more and more in a state of apathy rather than being (r)evolutionary among the people who go to shows. And of course, I would try to alert that person that bands have the responsibility in educating people and enriching a scene that preaches being alternative. If we act the same way as being in the pop scene or the black metal scene, I see no difference at all... But answering this is kind of subjective... It would depend on how the person would approach me

and the way that person would ask those questions. As you know, people are different when dealing with new things and the way we approach someone is perhaps the most important thing we have to do. If people who deal with sXe are persons who have no political background of whatsoever, you cannot expect them to grow active and to think in a social-political-spiritual way, but of course that every case is a case. I guess it all depends on the contact you have with things.

HaC: The layout of the new CD is great, who's idea what that?

B: The layout of the CD was all made by a friend. Her name is Helena and she's studying Design and Art in the university. Seeing that she was the guitar player's girlfriend she was asked if she wanted to do something for the CD and she did more or less 6 different designs for us to choose. We liked the one that's on the CD right now and that's the one we used. The design is abstract and with colors you don't see that often, it's just different. And we are satisfied with the result. That's what matters.

HaC: Any plans to hit North America soon?

B: As we stated before right now we will be touring Brazil in January 2005. It's almost like a dream come true. About going to North America, yes, we would like that too but for now it's not a priority. One thing at a time. Maybe, who knows, someday someone invites us and we'll be there? It would be great to have the ability to play in Canada and in the US as those would be nice places to speak about certain issues... well, maybe the future holds a surprise for us and maybe we'll be there one day...

HaC: Anything else you would like to say, new news, anything?

B: Thanks Jeremy for your interest in New Winds and for letting us express our views towards some issues which concerns us all. We'd like to encourage the reader to visit our website at newwinds.com and give us some feedback about what they thought of it. The website is a tool with tons of texts, documents for download such as books, posters, pamphlets, and 'zines. To start campaigning or for simple education by showing others other sides of stories and to let people know about situations that they might not be aware of. Also, the website allows people to get New Winds merchandise, so just drop us a line in case you're interested in something! Thanks!

HaC: Thanks for your time, and good luck with the band.

B: Thanks so much for everything!

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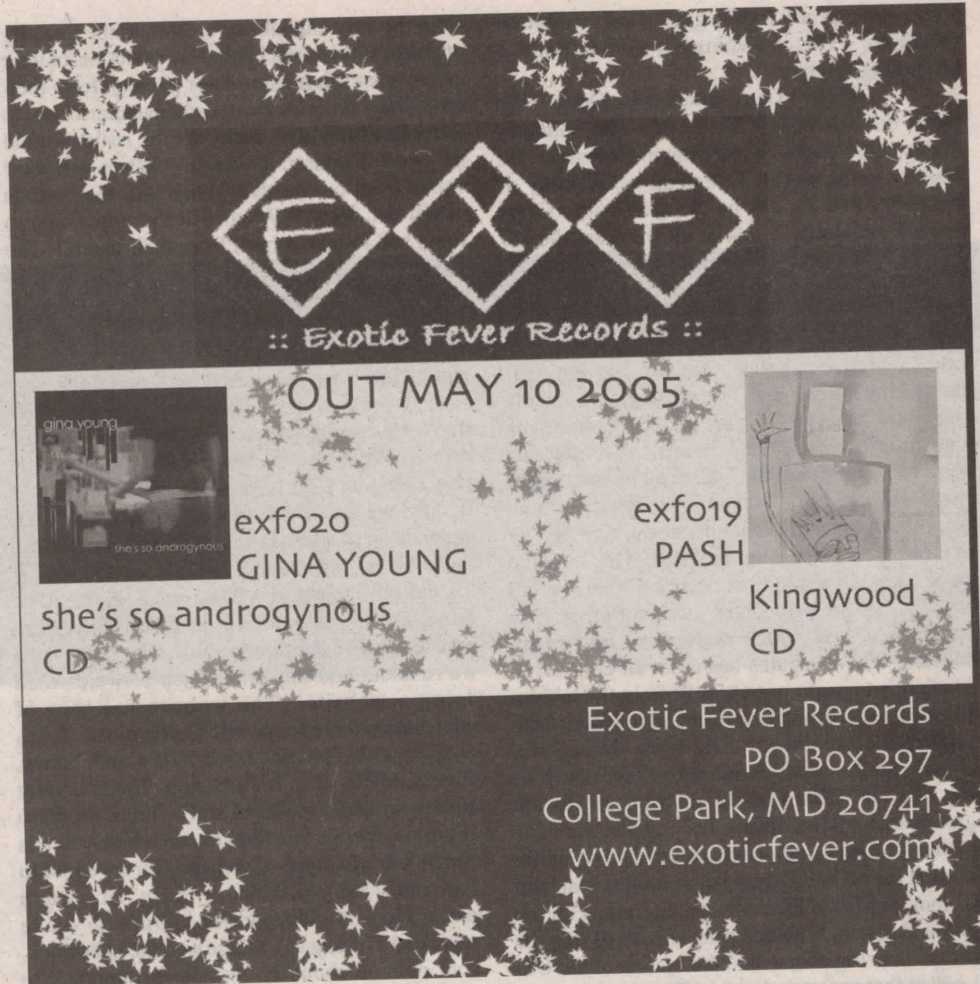
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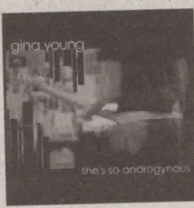

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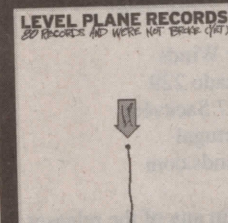
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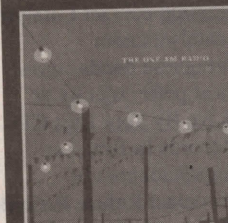
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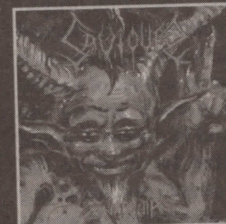
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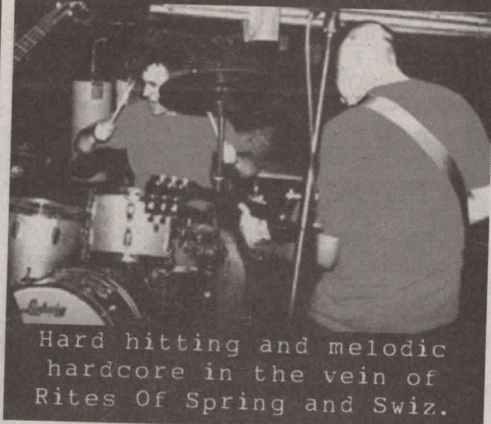
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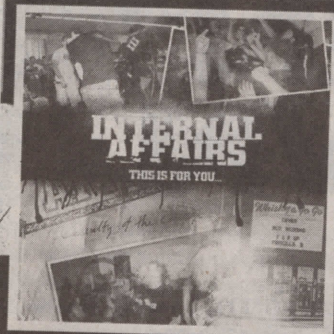
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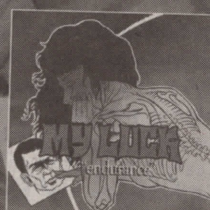


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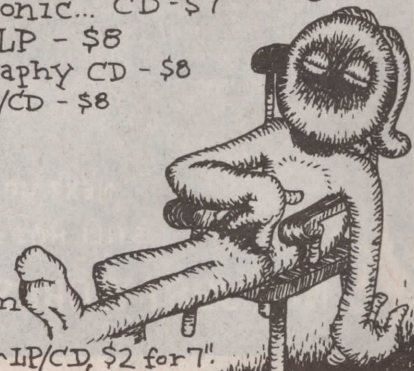
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Once exclusively confined to one of three environments (smoky back rooms inhabited by sweaty men clad in undershirts; Hollywood westerns; and tapestries featuring dogs), the game of poker has suddenly and unexpectedly exploded in popularity. Over the past year or so, poker, particularly the No Limit Texas Hold 'Em variety, has risen to the stature of the singularly greatest game ever invented. Televised poker is broadcast every night of the week, in various forms and played by various people, from pros to celebrities to regular dudes and ladies. Over 90% of the televised tournaments are the World Series or World Championship or World Prix, the other 10% feature George Castanza trying to hit that inside straight on the river. Besides the excitement of televised poker, there has been an unprecedented expansion of casino poker pits and online gambling sites. On the latter, people play for hours on end while dressed only in their underwear, which might be the only way a player could show up underdressed for a World Series event. Shit even punk rock's gotten involved as a member of the hardcore band Bane joined the ranks of professional players.

Though I am not usually one to get caught up in trends, I must say that I have become fascinated with poker and poker culture ever since I read *Positively Fifth Street*, James McManus' fantastic tale of playing into the final table at the World Series of Poker AND the Binion murder trail. But as a noted social commentator, I am more interested in the popularity of poker as a reflection of American culture. Granted gambling's popularity itself cuts across all cultural classifications. Step inside any of the ever-proliferating casinos in America, and it's like the United Nations up in there. But poker is, as McManus notes, a uniquely American game. And it's uniquely American because of the bluff.

Bluffing, for those not familiar with the intricacies of the game, is when one player attempts to win an opponent's money by creating the pretense that the hand the player is holding is stronger than it, in actuality, is. Simply put bluffing is a fancy term for bullshitting. And what American does not appreciate a good line of bullshit? Hell, America is obsessed with bullshit. America views ace bullshitters as heroes (see movies like *Catch Me if You Can*, *Trading Spaces*, or *The Color Of Money*). America employs millions in legitimate careers where the art of bullshitting is the main requirement (sales, advertising, public relations). America tolerates, nay celebrates, industries that knowingly bullshit their consumers (Astrology, Professional Wrestling, The Fox News Network). Fuck, America elected to a second term as president, a

man who's first term was filled with nothing but bullshit after bullshit after bullshit.

And why does America's love bullshit so much? Because, like Jack Nicholson's character in *A Few Good Men* so eloquently stated, "it can't handle the truth." When facing the cold hard truth that indeed many things in life do suck and that oftentimes everything will not be okay, bullshit provides an escape. It allows Americans to refuse to take responsibility as things go to shit, because "we were never told." Maybe that's because we were too busy lapping up the bullshit cover story. Creeping partner? Some bullshit story will put the begrudged at ease. Can't seem to keep a job because of constant tardiness, a bad attitude, and/or inability to work with others? Some quasi-intellectual bullshit about race, gender, or socioeconomic class marginalization will absolve lazy asses all day long. Feel angry that George Bush's Neocon power play in Iraq is one giant fuck up? Don't worry about taking any responsibility because that bullshit about WMD's and Al-Queda will placate the public's conscious. Yo, America needs bullshit. Without it this country would be a bunch of basket cases, disgruntled fucks, and total assholes. It needs bullshit because without it we face societal breakdown simply from honest answers to the greeting: "How you doing?" So America has embraced bullshit and celebrates it. It celebrates it in politicians, in entertainment, in news and facts, and now it even celebrates it when it sits down to play cards.

Hey, I managed to make it to four shows between deadlines! R.A.M.B.O. returned to the Church for a record release show that strangely enough lacked the record being released. Show goers were instead treated to Municipal Waste's keg stand challenge, which every punk who attempted failed. Come on, any sorority pledge could have easily handled this task without so much as smearing her lipstick. Philly, and surprisingly the professional drinkers of Richmond, came up short. Also failing were R.A.M.B.O.'s gimmicks. R.A.M.B.O. had the crowd wait for a half an hour while it set up its stage show. The curtain finally drops to reveal a bunch of red and blue states on sticks. Weak! At least their songs were nice and tight and the R.A.M.B.O. biker shorts looked good. Kevin Seconds also looked good considering he is 50 or something. More importantly 7 Seconds sounded great, blasting through all their hits, and bringing out geriatric punks of all stripes for some circle pitting, stage diving, sing along action at a Church gig. Kill Your Idols opened with an excellent set. Partyline brought their fine garage rock to Space 1026. I don't know about long walks on the beach but True If Destroyed apparently likes candlelight as it brought the romantic vogue vibe to its set. Mayor McKee's Amateur Party (with new drummer) turned in a good set. But the big surprise was Belagost, a three guitar ambient Godspeed type of jam band. Nice set from these dudes. Dismal turned in a rocking set at the Halfway House. Headlining was the new lineup of Fighting Dogs, who really could have used two working microphones. But the real star of this show was beer and cigarettes, as the punks yet again conspired to destroy my lungs and shower me with Yuengling. What a bunch of bullshit.



Hands Off Assata Shakur!

"Whites fighting against racism have to fight on two levels, against institutionalized racism and against their own racist ideas."—Assata Shakur

At the 2005 San Francisco Bay Area Anarchist Bookfair, at the Just Seeds table, I finally got a T-shirt I've been wanting for a long time. It's bright yellow, a color I rarely wear, and it says "Hands Off Assata!" and has a picture of Assata Shakur.

I wore it the next day. A childhood friend and his family were staying with us, and his 7 year old daughter asked me, "What does that say?" I told her. "What does that mean?" she asked. Her mom listened in, but offered no guidance. How shall I explain this to a 7 year-old? How shall I explain this to a 7 year-old with African American ancestry? I know her parents have radical politics, but I have no idea how they talk to their kids about politics, about racism, about the history of black people in the United States. I don't know how they frame these concepts, how they relate them to their kids' actual reality.

So I told her that Assata Shakur had been in jail, and she escaped, and was living in a different country. And I wanted her to stay there; I wanted her to stay free. I told her Assata had been trying to make things better for black people, that she was part of the Black Panthers. She asked a lot of questions... Why was she in jail? How did she get out? And I struggled to answer in an honest way, in a way that would make sense to a 7 year-old. I struggled because didn't remember all the facts of the case, but also because, when I talk about Assata Shakur, I cry. I didn't want to also explain to this inquisitive and observant 7 year-old why I was crying, so I fought to keep my tears to myself. I didn't want to explain it to her because I wasn't sure that I could.

I wanted to explain, in this column, who Assata Shakur is, in order to explain why I cry when I talk about her... but I am not feeling much up to the task. I feel like no matter how I approach it, I can't do her justice.

Assata is a powerful symbol, in her own words she is a "20th century escaped slave." In 1998, the US congress passed a resolution calling on Cuba to extradite Assata. Despite the fact that Assata was falsely accused in six different "criminal cases" and in all six of these cases she was eventually acquitted or the charges were dismissed. Despite all that we now know about COINTELPRO and the organized and concerted efforts of the FBI—and many local law enforcement agencies—to discredit, criminalize and kill black revolutionaries, Congress passed this resolution this just 7 short years ago. Did these congress people never hear about

COINTELPRO? Sadly, they most likely did, but the racist nature of our system and the people at the top of it hasn't changed much since the '70s. My new shirt "Hands Off Assata," is a response to this and other governmental attempts to get their hands on Assata.

Assata is a powerful symbol, yes, both to those of us who wish her to be free and to those who wish to regain possession of her... but she is also a powerful person. Her autobiography, *Assata*, published by Lawrence Hill Books, is amazing to read. It tells of her childhood, her politicization and involvement in the Black Panther Party, and it tells of her six-year struggle in custody, standing trial after trial for crimes she couldn't have committed. During that six years she conceived and gave birth to a daughter, who was taken from her. The extent to which the cops and the courts went to break and convict Assata is breathtaking, and throughout it all she kept fighting, kept focused, and kept strong. And then, one day, she escaped. She lived underground for some time and eventually made it to Cuba, where she still lives and actively contributes to ongoing struggles against racism and against the prison industrial complex. She is also an amazing poet and many of her poems are in the book.

From "Affirmation": I have been locked by the lawless./Handcuffed by the haters./Gagged by the greedy./And, if I know anything at all, it's that a wall is just a wall/and nothing more at all./It can be broken down."

Also powerful (as people and as symbols) are the three white women convicted of helping her escape. Silvia Baraldini, an Italian woman, was sentenced to 40 years, and was repatriated to Italy to finish her sentence in 1999. My understanding is that she is finishing her sentence under house arrest. Laura Whitehorn is a white anti imperialist who was released from prison in 1999. An amazing film was made about her, *OUT: The Making Of A Revolutionary*. I can't recommend this movie enough. It is not only about Laura Whitehorn, but also about the world she grew up in, the movements she was a part of. I've seen this movie twice and both times cried my eyes out. It's really important, in my opinion, for white anti-racists today to learn about the history of white anti-racists before us, what their struggles were and what their struggles were like, and, when possible, learn directly from them. (A good book on the subject of white anti-racists is *A Promise And A Way Of Life* by Becky Thompson). The third woman, Marilyn Buck, is still in prison, serving an 80 year sentence for her part in Assata's release and other revolutionary activities. Marilyn Buck, who remains very active in prison, is also a powerful poet, and Freedom Archives just released a CD, *Wild Poppies: A Poetry Jam Across Prison Walls*. The Freedom Archives website says this about Marilyn and about the CD:

"In the eyes of the government, Marilyn is an enemy of the state, despised for her role in freeing Black Liberation leader Assata Shakur, hated for her willingness to risk her life and freedom for a world imaginable only to a revolutionary—or a poet.

"Yet for the poets who rushed to lend their voices and their words to this collection, Marilyn is someone very different—a woman who lives for transformation. Through her

political activism and writing, she creates the possibility of a world of social justice and peace. Through her approach to prison, she transforms the repression and censorship of imprisonment and, in the process, has become a poet."

Marylin Buck is part of why I cry when I talk about Assata Shakur. Assata Shakur should not be in exile, and Marilyn Buck should not be in prison. She is just one of many, many political prisoners in the USA who are still there, many directly or indirectly as a result of COINTELPRO but certainly as a result of the deep, deep racism of the United States. It's important, when thinking and talking about political prisoners in the United States, to not make it all about the white anti-imperialist prisoners, who are after all a much smaller number, but I do think about them, and about what they represent, a lot. I often feel totally overwhelmed when I think about how different the landscape of doing anti-racist work as a white person is right now, and wonder, would I take the risks these three white women took to free Assata, were I in their shoes, in their time? And asking myself this is not a butch test, to see if I'm tough... I just wonder sometimes, how deep do my convictions go, and can I ever know until I am tested? And will I ever be?

When my old friend's daughter asked me about my shirt, I was taken aback to realize how unprepared I am to explain my convictions, my beliefs, and basic history. Natasha is only 2 and half now, but already she asks me questions, repeats things I say when I think she isn't listening, and comprehends far more than I ever thought toddlers could. Although I will love and accept whoever Natasha grows to be, I have to admit, I certainly hope that she comes to hold the same things dear that I hold, that she continues in the struggle, in some way, for a world worth living in. But that's not going to happen if I am inarticulate and unsure when she asks me about my convictions, my beliefs, and the things I think are worth fighting for. It's not enough to walk my talk.

It feels sometimes like being a parent really pushes a person right up against the wall of her own weaknesses. Maybe I can justify to myself some fudging here and there, some compromises on my convictions for the sake of convenience. Maybe if I take a lazy alternative sometimes my friends and comrades may not notice or judge. But my kid will, and her assessment of the world and how to interact within it will be shaped by such things.

And so I am re-reading Assata's autobiography, so that the next time I am wearing that shirt and asked about it, I'll have no difficulty talking about her. Natasha, who was there and listening during my conversation about my T-shirt with the 7 year-old girl, saw me reading the autobiography the other day. "What's that say?" she asked, pointing to the title. "Assata," I replied. She pointed to the picture of Assata on the cover of the book and said, "She on your shirt." (Which I wasn't wearing at the time.) "Yes," I said. And she said, "Hands off Assata!"

Resources:

—Prison Activist Resource Center's political prisoner/prisoners of war page, which in addition to short bios of many political prisoners, has links to other web pages and a really good book list.

<http://www.prisonactivist.org/pps+pows/index.shtml>

—Freedom Archives (to order the Wild Poppies CD); also, there is a ton of amazing stuff on this website, very worth spending some time exploring. <http://freedomarchives.org/wildpoppies/index.html>

—There's lots of stuff on the web about Assata on a lot of different web pages. Here's one web page that has a lot of good stuff on it <http://www.assatashakur.org/>

—This is an interview with her done in the late '90s by Christian Parenti <http://www.mindfully.org/Reform/Political-Prisoners-Parenti.htm>

—Sorry all my resources are internet based... although I strongly recommend that you check out *Assata*, an autobiography by Assata Shakur, and *A Promise And A Way Of Life* by Becky Thompson.

—Just Seeds, the folks I bought the shirt from, have a lot of really great stuff, and their "People's History" posters are really super. <http://www.justseeds.org/>

—The Colors of Resistance website has a lot of good information, links, and articles about contemporary anti-racism. <http://colours.mahost.org/>

—For information on work being done by white anti-racists, visit <http://activesolidarity.net/>

Building Movement, Building Power by Chris Crass

Love For Our People: David Gilbert's No Surrender

I cry quite often at movement events these days. In political marches, looking out at the delegations and contingents of people from churches, unions, community groups, and schools. At conferences, when people speak about how much they love their community and organizations. When I saw the first person jump over the fence to protest against the School of the Americas at Fort Benning, the tears ran down my face as I held hands with the Unitarian Universalist activists I was with. I cry because as I get older, my appreciation for the dedication, hardship, necessity and beauty of left/radical struggle in the world has deepened tremendously. I cry because as more and more of my comrades have children, the next generation whose futures we fight for are real people with names and personalities rather than a rhetorical concept. I cry because as I begin to say good-bye to loved ones of the older generation who are passing, I realize just how much they have done for us and how much we have to live up to.

Preparing this review of David Gilbert's new book, *No Surrender: Writings From An Anti-Imperialist Political Prisoner*. I thought about my place in a multigenerational movement and my relationship to the older generation of left/radicals. Three community events stand out for in preparing this review: sitting in the Castro Theatre years ago, at the premiere of *Out: The Making Of A Revolutionary* about Laura Whitehorn; the release of Marilyn Buck's poetry across prison walls CD *Wild Poppies*; and the book release party for *No*

Surrender. All three events for these white anti-imperialist political prisoners drew large multigenerational crowds of left/radicals that felt like reunions, even though I didn't know most of the people. For me, as a younger generation white left/radical committed to anti-imperialism and feminism, there is something spiritual about these events as I recognize I am part of this legacy. These political prisoners are among my many leaders. As a white male struggling to negotiate what it means to fight with love for all people, challenge privilege and develop an affirming and healthy identity, David Gilbert holds a special place in my heart. Not because I uncritically see him as a role model, but because of his commitment to liberation and ability to openly evaluate his work.

Gilbert came of age politically during the Civil Rights Movement, which he explains, "showed me more of a sense of humanity and nobility of purpose than I found in the white suburbs where I had grown up." In 1962, he joined CORE, the Congress of Racial Equality, and in 1965 started up the Committee Against the War in Vietnam at Columbia University. He co-founded Columbia's Students for a Democratic Society (SDS) chapter, wrote an influential national pamphlet for SDS on US imperialism, and participated in the 1968 Columbia strike against the war. He was one of a small number of men who responded pro-actively to the emerging Women's liberation movement and continued to act in solidarity with the Black freedom movement.

In the early '70s he helped form the Weather Underground Organization (WUO) that took up arms against the US government. According to Gilbert, they formed "in response to the murderous government assault on the Black Liberation Movement and the unending, massive bombing of Vietnam." He spent 10 years in underground resistance and he was arrested on October 20, 1981, when a unit of the Black Liberation Army and allied white revolutionaries attempted to take money from a Brinks truck. There was a terrible shoot-out that left a guard and two police officers dead. A member of the BLA later shot and killed. Many others were arrested and given long sentences. David Gilbert is over 20 years into his 75-to-life sentencing. His earliest parole eligibility is 2056. **No Surrender** is a collection of Gilbert's writings over the past 20 years.

Gilbert's writing are based in his experience as a committed left/radical who has taken significant and controversial positions about strategy—particularly regarding armed struggle. He has put his positions into practice and has helped make movement history over the past 40+ years. What is most noteworthy about Gilbert is his open and honest evaluation of himself, the organizations he was part of, the mistakes he and they made, and the lessons identified for organizing today.

Maria Poblet, a queer Latina tenant organizer in San Francisco, emphasizes this point: "David Gilbert's book and life are flares in the darkness—they can help guide our generation towards the vision and commitment we need for the revolutionary transformation of our world. His insights into imperialism and white supremacy and his personal example of solidarity agitate and

inspire me in my community organizing and movement building efforts."

No Surrender brings together essays, extensive book reviews, short stories about his son Chesa Boudin, and interviews. For anyone who hasn't read Gilbert's essays, there are some really exciting pieces. "Looking At The White Working Class Historically" asks hard questions about the roles of white working class people in the development of capitalism and white supremacy. While recognizing that white supremacy has consistently led working class white people to identify as superior to people of color, Black people in particular, he identifies ways that white working class people have participated and will participate in anti-racist, multiracial efforts to win justice for all people. "Coming Of Age Politically At Columbia" and his short essays on SDS and WUO are excellent examples of the kind of reflection that is needed. They give us insight into how he and the organizations he was part of made their assessments of what to do next. How did they understand their circumstances historically and politically? What were the possibilities and opportunities that they identified? This is followed, most importantly, with critical evaluation looking back for insights and lessons. The interviews assembled throughout the book are key reflections on past work guided by the goal of presenting lessons in the clearest way possible.

The book is organized into themes. The section "Lessons To Liberate The Future" is a solid collection of his reflections and lessons. He speaks to activists today about what he believes needs to be done. He argues: "Our job is to keep alive a vibrant voice and a clear opposition, in both our politics and our lives, to all forms of oppression; and a deep sense of history of the protracted nature of the struggle ahead." In other sections, he uses book reviews to break down the core information and analysis of the books and present his own thinking. Over and over again, these reviews offer insightful reflection and sharp analysis about challenging male supremacy, imperialism, AIDS, popular social movements and ending white supremacy.

Overall, Gilbert is at his best when giving frank responses to questions about his past activism and lessons for today. A primary example is his expressed regret and sadness about the killing of the security guard, the two police officers, and his comrade in October of '81. His critiques of the Leninist model of organization, male supremacy, egotism, and sectarianism in the Weather Underground are crucial for thinking about activism today. He also models an honest and balanced approach to critique, speaking about successes and genuine achievements that need to be remembered as well.

Heidi Reijm, a member of the white anti-racist affinity group Ruby in New York City, highlights this aspect of Gilbert's work. She writes: "David Gilbert is an incredibly giving, compassionate person, and this book represents his life-long dedication to the struggle for social justice. His life is an inspiration and resource to us who continue anti-racist work today. Gilbert also teaches us about the seriousness of the choices we make. We learn important lessons from his activities that cost people's lives and cost

the movement the good that David could have done on the outside."

While there are important lessons in it and much to like about the book, the fact that it is mostly book reviews written for the general reader meant that it often didn't go deep enough. I wanted more autobiography and more discussion of what led him to make the decisions he did. How did people decide to move to armed struggle? How did they conceptualize and actualize their strategy day-to-day? And how did they see themselves in relationship to the broader movement? For younger generation white anti-racists it is critical to get a serious evaluation of how white guilt and class guilt played out in WUO and what concrete impacts it had on strategy. How did it get to the point where WUO advanced the slogan "Fight The People" (meaning white people) and actually gave initial support to the Manson Family? Because the Weather Underground championed white anti-racist work and they have significant influence, serious examination of the political conditions and strategic assumptions is critical. Nevertheless, it is a good sign when one wants more from an author.

I also agree with a review Michael Novick of *Turning The Tide* wrote that it would be useful for Gilbert to engage more with the anarchist, anti-authoritarian politics that have become central to many younger generation activists. His perspectives on imperialism and national liberation would be very helpful in developing anarchist politics. I also think anarchist politics would help develop his critiques of hierarchical organizing and present new models to contemplate. As younger generation left/radicals, like Maria Poblet, Heidi Reijm, myself and tens of thousands of others, continue to develop new syntheses of different political traditions, we need insights, lessons and contributions from our mentors. Additionally, we bring our own experiences, reflections, and analysis to these efforts.

Gilbert's writings are important for younger generation activists in general and in particular to white activists. If you haven't read much about the Civil Rights Movement, the Women's Liberation Movement, and other broad-based movements, I strongly encourage you to dig in and commit to serious study. The movements of the '50s, '60s and '70s advanced liberation on a wide range of fronts. The more that younger generation left/radicals study and engage the history and the people, like Gilbert, who made it, the more we will be able to bring about the revolutionary changes that live in our hearts and grow in our organizations and communities. In his Haiku "Our Politics In 17 Syllables," Gilbert explains "love for our people/ means nonstop struggle against/imperialism." It is this love that makes me cry at movement events and it is his love that makes him such an important leader for today.

No Surrender: Writings From An Anti-Imperialist Political Prisoner By David Gilbert published by Abraham Guillen Press/Arm the Spirit, 283 pages. Available from AK Press, \$15.00.

For further study:

—**Enemies Of The State: Interviews With Marilyn**

COLUMNS

Buck, David Gilbert And Laura Whitehorn by Resistance in Brooklyn, 74 pages. Available from AK Press.

—David Gilbert: *A Lifetime Of Struggle*. Twenty-eight minute video interview with David Gilbert in prison. Produced and distributed by Freedom Archives; freedomarchives.org.

—Out: *The Making Of A Revolutionary, The Story Of Laura Whitehorn*. Full-length documentary also available from Freedom Archives; freedomarchives.org.

* Special thanks to the editorial team on this review: Clare Bayard, Chris Dixon, Jeff Giaquinto, and Sharon Martinas.

Chris Crass is the coordinator of the Catalyst Project, a center for political education and movement building. They focus on anti-racist work with mostly white sections of the global justice and anti-war movements with the goal of deepening radical commitment in white communities and building multiracial left movements for liberation. Their website is activesolidarity.net. They are partner projects with the Challenging White Supremacy workshop (at cwsworkshop.org) and is also part of the Colours of Resistance network (at colours.mahost.org).

Frank Stapelfeldt



"We few, we happy few, we band of brothers; For he today that sheds his blood with me. Shall be my brother."—Henry V

Welcome back to me. I had to take some time away from *HeartattaCk* cause I was off living my dream. Over the last few months I have learned so much about the people that surround me and myself. I have learned to overcome fear and how to push pain aside. Today I feel like I can run through walls and leap over buildings. I have a new found confidence in my abilities and a drive to get the job done.

I have wanted to become a firefighter since I was four years old. I finally got my call just a few months ago and entered the New York City Fire Academy "THE ROCK" to begin my training. It's a scary time; they run the academy like a military boot camp, which takes a bit of getting used to. The very first day on "THE ROCK" you have to report in a suit and take your oath of office. That is your very first introduction to your drill instructors who basically spend the day ripping you a new asshole. During the next few days you will report to quartermaster to be issued your training gear and uniforms as well as take care of any other odds and ends that you need to get done. You then start your training which is a bit of a trial by fire. The first few weeks are what the drill instructors call the "weeding out process" they kick your ass in for everything as you watch numerous people resign under the pressure. The FDNY does not want anyone unless they are 100% into it.

How does a kid with a fear of heights aspire to be a firefighter? Well, I will tell you how. First day of training they ask who is scared of heights. My dumb ass was the only person who stepped up and said that I had a fear of heights. I got yelled at for stepping forward, drill instructors barking at me trying to make me break. In the long run, the few moments of them yelling at me was worth so much more. What I learned was, that they want you to face your fear and overcome it. They don't really care if you fear something as long as you can work through it. So the next course of action was make me climb up a 95-foot aerial ladder and stay up at the top till I got used to it. The ladder is not leaning against anything its just up held up in the air by hydraulics attached to a fire truck. When I came down off the ladder one instructor actually hugged me. I felt refreshed, and I soon found out that a ton of other people were scared of heights but didn't come forward. Every person that came after me that was scared of heights and didn't step up had to carry a "roll – up" which is one length of hose and weighs in at about 65 pounds for the remainder of the day. You soon learn at the academy always step up and be honest.

After about five weeks you notice a change in the drill instructors. They lighten up a bit and instead of being so harsh on you they become more of like a big brother that picks on you a lot. They crack jokes on you, but always make sure you are getting the job done. On your first day you hate them with every fiber in your body... and now I see them as some of the best guys I know. A few more weeks and the drill instructors are treating you like you are old friends. This is where my story takes a turn for the worse. In the dwindling days of the academy one of the guys in the class passed out in a stairwell, I couldn't see him through the smoke or hear him tumbling down the stairs I just felt him hit my legs. My leg was broken and three of my ligaments in and around my knee had tears in them. I was being carried by two drill instructors to an ambulance, and I thought it was all over. One of the drill instructors came to the hospital with me and told me that I would be fine and as soon as I was better he would love to have me in his firehouse. So for now I am assigned to the academy helping out with the new classes and rehabilitating my leg so I can get into the damn firehouse. I wake up everyday and smile cause I know I have the best job on earth. I love what I do and I can not begin to tell you how proud I am of what I have accomplished.

You have to deal with what life hands you and I am dealing with my situation just fine. I am surrounded by firefighter and fire officers that all have a minimum of 10 years of experience. So I spend my day working hand in hand with them learning more and more each day. As my leg heals I know I am on my way to a great life in the fire department, the senior guys tell me everyday that I am going to be an asset to the fire house. It is hard to make my friends and family understand the way the fire department works. I have found myself spending time with my friend Vikki's father who is a fire captain with 23 years behind him. We talk about his years on the job and my future with the job. He gives me advice on how to handle things at home along with things at work. I always walk away from our

conversations with a newfound respect for senior firefighters and a swelled sense of pride.

The job is changing since 1997 there has been a firefighter killed every year. It's a reality of the job, something I hope my family never has to deal with. Just a little while back there was a fire in the Bronx section of NYC; five firefighters searching for victims in a fire were cut off from their escape route. Walls of flame trapped them; and they all jumped from a fifth floor window. Two of the firefighters died and 3 lived. One of the firefighters was a young guy from my academy class. What does it take to make that decision? Jump or be burned alive... either way the odds of living are slim to none. Am I ready to make that kind of decision? The reality of it is I don't think anyone is ever ready to do something like that. But you do what you do because you have to do it.

People say being a firefighter is more of a calling then a job application. You have to want this job more than anything in the world to endure its demands. Once you find your way you have entered into a new family that spans the world. You instantly relate any firefighter from any country and from any background. I spend a lot of time talking to the guys about my life touring and living in the hardcore/punk community. This may be a feeble attempt to try to relate the two but I think of the hardcore/punk community and then I think of the firehouse kitchen and I don't see much difference. I see women and men laughing and teasing each other. I see out pouring of support for each other for whatever each other might be doing. You are always organizing benefits and helping other out on your off time. You know that the person sitting next to you would always reach out to help you with out you having to utter a word. These are women and men from all walks off life sharing and respecting each other. That's how I felt growing up in hardcore/punk. I knew that I could rely on the next person as they could on me. I really love my life right now. I don't think I have ever been happier. I have the girl I love, the friends and family I love, and the job I love...a dream forged from "THE ROCK."

"Day in Day out...I did it for love."—*The Hope Conspiracy*

I love this life and I plan to do what I can with it. You are only as old as you feel and hardcore keeps me feeling like I am thirteen years old. Feel alive with high fives and stage dives. I am going to "stay young until I die."

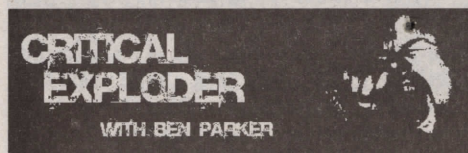
Frank Stapelfeldt/115 Elmwood Ave./Staten Island, NY 10308-2637; pissinrox@aol.com

"LOVE IS STRONGER THEN DEATH...FOR THOSE I LOVE I WILL SACRIFICE."

09-11-01 BOX 55-8087 never forget our 343 brothers. We will not leave you behind.

* I have to apologize to everyone who has written me letters. Over the last few months I have been tied up with work and my band Murdock. I got some really great letters over the last few months and I really have no good reasons for not trying to make more time to write back. Unfortunately, I don't see myself having any free time for months. I will be working more and more and Murdock is about to go in and record 18 songs. So to anyone that has written me letters I do apologize for not writing back. Thank you for

you letters and I will do my best to try to get letters off to you all.



In this column, I'd like to explore some of my favorite records of the '90s. A lot of things have gone out of print, or have been overlooked, or have not yet become canonized, which I never got to write reviews on the first time around, but sure have a place in my heart. I am still waiting for a reissue of the Gordon Solie Motherfuckers EP, but otherwise I think this is a fine list that should give you kids some records to talk about, if not to buy.

—Code 13 - They Made A Wasteland And Called It Peace EP

Believe it or not, Code 13 were one of the most popular bands of the '90s, and Havoc has pressed 40,000 copies of their 7", and 5,000 of the discography CD. Sadly, this level of exposure and being one of the first DIY hardcore bands that one gets into have done little for the band's "critical reputation." Code 13 is squarely trapped between ubiquity and apathy on the radar of most punks, and while hardly a band for the ages, and dated beyond belief, their discography CD is the rare 50-minute punk CD which I can listen to the entire way through. What set Code 13 apart was their murky, one-take recordings, and their sloppy but diverse style, ranging from 7 Seconds styled singalongs ("Shady Acres"), to straight grind ("Armed To The Teeth"), to Infest-styled thrash (either of the songs about staying punk), to faceless '90s-core ("In Your Head," "This Means War"), sometimes within the same song. Lyrically, there are songs about nursing homes, krishnas, sending more cops, another song about sending more cops, and a sort of mission statement of the band. The lyrics are all pretty good, in the same way that DS 13 lyrics are more persuasive for being phrased in an offbeat or funny manner. The recording is actually awful, sometimes it seems like Felix has completely lost his voice or just woke up, but this, like all Code 13 releases, is un-self-conscious enough to have a ton of great parts that one never gets tired of listening to. Good record. If I was in this band and had a time machine, I would definitely go back to 1994 and change the name to Send More Cops.

—Krigshot - Terroristattack EP

In essence, Krigshot is the studio project of Jallo from Totalitär, Ääritila, Meanwhile, etc.—playing very fast Swedish hardcore that sounds like Mob 47. Hell, "Krigshot" is even a Mob 47 song (it means "war threat"). The vocals and drumming are provided by the two original members of grindcore legends Nasum: Mieszko (R.I.P.), and Anders. This 7" and their second LP, Örebro Mangel, are probably their best works: catchy, furious, and blazing hardcore with one of the fastest d-beats ever! One complaint about Krigshot would be that their songs all sound the same, even more so than other thrash or crust. While it does seem that Jallo plays the same solo in every song, and that each record's token mid-tempo number resembles those on

every other record, Krigshot never gets boring in the way that Diskonto tends to, even though both bands play a similar style. This, the debut EP, is recommended for its raw, drum-and-vocals mix, as well as seven songs that lay down the blueprint for all their other releases. If you can't find the original vinyl, these songs are included on the CD issue of the first album, Maktmissbrukare.

—Drop Dead - 1st EP

It is hard for me to imagine what impact this band had on the scene when they were young thrashers, since I only know Drop Dead as the institution which they have become. As evidenced on their newest split 7", Drop Dead are still as vicious as ever, but their fifteen-song debut from way back in 1992 captures a band who knew what they wanted to sound like almost right away, and contains several songs still in their live set today. Bob's vocals have a grim, throaty tone instead of the ear-piercing shriek he now employs, and there are mid-tempo intros to songs which inevitably reach blast-speeds, reflecting the groove orientation of the powerviolence climate of the time. If anything, this record has the opposite problem of their new records, which are non-stop blasting with no breakdowns, while these songs tend to meander even within their minuscule spans. A little of this style and this band go a long way, so the 7" length is arguably the ideal format to listen to this band. As always, their lyrics are preachy, boring, and redundant, but as they say, "fucking assholes don't get it," and the one-sided propaganda war that Drop Dead are waging surely has its merits, as well as a bludgeoning no-brainer aural assault to back it up.

—Septic Death - Theme From Ozobozo CD

As anyone can tell you, figuring out the Septic Death discography is almost impossible, but as far as I can tell, this has a few of the songs from the 1987-1992 period showcasing the totally weird later Septic Death style. In any case, it does overlap at all with the Need So Much Attention LP, so this Japan-only CD from 1992 (released on LP in 2004) is an awesome way to hear this legendary band. Certainly one of the most important bands of the 1980s, if not in terms of popularity, then in vision. While Septic Death is undoubtedly an '80s band, their two 7"s in the '90s, Daymare and Crocodile Tears, represented extensively on this CD, definitely show a side of the early '90s hardcore scene that is at once bizarre, all-encompassing, and strangely familiar. I guess you could compare these songs to Rudimentary Peni meets the unreleased Void LP, but in any case it shows how inventive and off-the-wall a band could be and still sound punk, which I think is a lesson that needed to be learned in 1992 as well as now, when "experimentation" is often just an excuse to grow your hair out.

—Post Regiment - self titled LP

I'll be honest and admit that I only heard about Post Regiment because a member of Tragedy was wearing their shirt in the insert to Vengeance. But I guess that is cooler than reading about it in HeartattaCk, huh? Also odd is that I sent money to Poland to order the LP, and it got lost in the mail, and then the guy wrote me an email that was like: "My cousin is visiting New York and you can get the LP from her." So I spent \$20 on this twice, and when the person's cousin

mailed it to me, it was a CD. Rip! Anyways, whatever you have to do to get this album, is worth it, because it is a great listen, and really influential on Call The Police and Signal Lost. It is a strange mix of styles, because if Nika's vocals were a bit different, it would probably be pop-punk, and there are a few industrial (!) numbers in the middle of the album, some Ennio Morricone-esque male "huh!" shouts, some songs sound like Heart, and I think there is a gong or a bell in one song? Some people have said this sounds like La Fraction, but I think Post Regiment is a bit more harder, and the instrumentation is also more impressive. Most importantly, the songs are really catchy, and I've found this to be great driving music. Also, since I am writing for HeartattaCk and not Profane Existence, I would add that this is probably the most "accessible" record on this list.

—Crow - Neurotic Organization EP

When you throw on this record, you most likely will think that you accidentally put on Severed Head Of State's No Love Lost EP that Ebullition put out, since the intro and riffs are exactly the same. Only in the Crow version, there is an incredible shredding guitar solo that still surprises me every time. Crow started off as a very sloppy d-beat band in the '80s, comparable to The Clay, but in the '90s they have been one of the best "dark crust" bands in the world, and rumor has it they will tour the US this fall. Whether subliminally or not, this record has had a huge influence on bands like Severed Head Of State, Born Dead Icons, Tragedy, Zoe, Muga, et al. But it all stands on its own as one of the best 7"s of the '90s. I also recommend, if you can find them, the split with Artimus Pyle, their track on the Cry Of Soul compilation 7", the Door Of The End 12", and the Death Of Nuclear Arms EP. Their earlier stuff I could take or leave, as it is more or less inept and does not in any way equal the genius of their brutal, melodic style as shown on these records.

—Meanwhile - Remaining Right: Silence CD

I really could have picked anything by Meanwhile, so let me go ahead and say that the Same Shit, New Millennium LP and Lawless Solidarity 10" on Sound Pollution are total gold, and that their new EP The Show Must Go On on Feral Ward is also great. I picked this CD because it is probably something you will have to seek out in used CD bins, because it was released by Nuclear Blast (yes, the metal label), and has suffered a similar obscurity as their Road To Hell CD. Anyways, this is Swedish d-beat with a very heavy production and they had not yet mastered the "rockin" elements of their recent output, so it is pretty much a straight Discharge rip and is very similar to the Discharge [sic] album Seeing Feeling Bleeding. That said, not a lot of bands were doing this in 1995, and it holds up very well, unlike the very early Disclose stuff or State Of Fear.

—Warcollapse - Divine Intoxication LP

While this band's earlier work is entrenched in the Amebix-style that led to their splits with lesser bands Extinction Of Mankind and Disrupt, and only occasionally flourished into perfect Doom-style crustcore (as on the Indoctrination EP). This is a masterpiece of modern-leaning Swedish hardcore that should be ranked with either of Totalitär's LPs, as well as being

one of the most varied and interesting crust records I've ever heard.

Foremost in the Warcollapse arsenal is the stellar drummer Kalle (also of 3 Way Cum, not to be confused with the drummer of Skitsystem), who is positively one of the best hardcore drummers ever. Secondly, this is a decent recording that is sort of quiet and worn at the edges, but not truly raw—in all respects similar to the first MDC album. Although low-profile, this recording is well suited to the different styles that Warcollapse tries out on this record: straight-forward crust-core, rocking mid-tempo crust, blasting Mob 47 crust-thrash, and something like a crustier "Society's Victim." Okay, well it isn't a Mr Bungle record, but at least they keep it interesting. There are a few riffs here that, if Wolfbrigade recorded them in 2004, people would have cried Tragedy rip-off, but in truth, they kind of remind me of what Wolfpack was doing in 1995 (such as the chorus riff of "Caught Up In Shit"). A totally great record that seems to get forgotten or dismissed as "uncool" these days.

—Hellnation - Your Chaos Days Are Numbered LP

The incredibly prolific Hellnation really came into their own with this LP, which is arguably the pinnacle of the "so fucking fast" style of music which we find in the '90s on labels like Slap A Ham, 625, and Sound Pollution. I guess the other names would be Charles Bronson, Capitalist Casualties, and Spazz—but you know, this is so much better than any powerviolence, while being incredibly blazingly fast. It is very hooky, and although there are thirty-seven songs, the whole thing clocks in at under twenty minutes!

—Uutuus - Systeemin Rattaisa EP

This band has an EP on Prank called Everything's Shit which should be really easy to find, compiling their compilation appearances from the '90s. They also have an LP which I have not heard. Comprising members of Força Macabra, this band plays intense Finnish thrash like early Kaaos but really fast and completely authentic. While I would be wary of speaking about Uutuus in public (how do you pronounce it?!), in private and in print I strongly recommend this band, who I feel have never gotten the reputation they deserve, despite having a record on Prank as well as members in other famous bands. To me, this band does the retro-Finnish thing better than anyone... stop... think about that... yes, okay, that is true. Better than Rajoitus, Viimeinen Kolonna, or even the Japanese bands Laukaus or Poikkeus.

—Força Macabra - Nos Tumulos Abertos LP

Back when Força Macabra were not a metal band, they recorded this extremely lo-fi blast of hideous, ungodly Brazilian hardcore that I'm sure had a good many people scratching their heads. Considering how well-recorded and immaculately palm-muted their last album was, hearing their first album is sort of a trip, because even if they *were* playing Slayer riffs, you wouldn't know because of the garbage recording. That said, the production is a huge asset in their style, recreating the Armageddon sound perfectly, sounding like what might come out if a bunch of poor Brazilian kids had gone into a studio totally unprepared to record a punk record correctly. As always, Força Macabra has one of the best

drummers in punk, so in that sense they do not sound like Armageddon at all. This was one of the best live bands I have ever seen, as well as their entire discography being rock-solid. This album may not be an everyday listen, but if you want to listen to a totally disgusting mess, this is your ticket.

I also would like to use this space to mention 3 Way Cum and Deathreath. Although I didn't feel like writing anything about these bands, they have been totally inspirational for me, and I don't think any understanding of '90s punk could be complete without these bands. I don't think anyone will look back on the '90s and think "this was the greatest time ever for punk," because of the atrocities of Earth Crisis, Bad Religion, and emo. But just to prove that there were some good things about the '90s, here is a list of the twenty best hardcore LPs of that decade.

1) Gauze - XXX (1997 LP), 2) Skitsystem - Grå Värld/Svarta Tankar, 3) Bastard - Wind Of Pain, 4) Totalitär - Ni Maste Bort!, 5) Paintbox - Singing Shouting Crying, 6) Anti Cimex - Country Of Sweden, 7) His Hero Is Gone - The Plot Sickens, 8) Charles Bronson - Youth Attack!, 9) Poison Idea - Feel The Darkness, 10) Assück - Anticapital, 11) Disclose - Nightmare Or Reality, 12) D.S.B. - Wings Continue To Strive With Unchanged Mind, 13) Krigshot - Massmissbrukare, 14) 3 Way Cum - Killing The Life, 15) Deathside - Bet On The Possibility, 16) DS 13 - Vad Vet Vi Om Kriget?, 17) Totalitär - Sin Egen Motstandare, 18) Post Regiment - self titled, 19) From Ashes Rise - Concrete And Steel, and 20) Warcollapse - Divine Intoxication.

Not that I have ever received any HeartattaCk mail, but please send all Lip Cream test-presses to: Ben Parker/3836 Stockport Dr./Plano, TX 75025. You can also always order the latest issue of my zine for \$1 ppd. to that address. And email me at this address misfitsfan@gmail.com



Issue 1 update:

For those who didn't read my column last issue, Issue 1 was the anti-gay marriage that Ohio passed at last November's election. The problem was that it was written to make sure that homosexuals cannot marry or get any sort of 'civil union' like in Vermont. The amendment reads:

"Only a union between one man and one woman may be a marriage valid in or recognized by this state and its political subdivisions. This state and its political subdivisions shall not create or recognize a legal status for relationships of unmarried individuals that intends to approximate the design, qualities, significance or effect of marriage."

Unmarried people cannot get any of the benefits of marriage in the state of Ohio. And the domestic violence statute in Ohio requires that parties be married or live together for an assault to be upgraded to a domestic violence offense. This is an oversimplification, but should give you

an idea of the situation.

Since I last wrote, the obvious has happened: Defense attorneys representing defendants accused of domestic violence are raising Issue 1 as a defense. Here is an example taken from a judge's decision in one of the cases:

"Defendant argues that the newly-passed Amendment, which forbids the state from recognizing any legal relationship between unmarried individuals, overrules Ohio Revised Code 2919.25. Specifically, the Amendment renders void the provision in section (F)(1)(a)(i) and (iii) which states that 'a person living as a spouse' can legally be a perpetrator of the crime of domestic violence. Since defendant fits the category in (F)(1)(a)(i), he argues, the statute is unconstitutional as applied to him.

"Defendant further argues that "living as a spouse," defined by RC 2919.25(F)(2) as anyone cohabiting with the victim, confers a legal status on the relationship. Additionally, such a relationship between unmarried individuals 'approximates' the 'design, qualities, significance or effect of marriage' and such a relationship is explicitly proscribed by the Amendment."

They are arguing that even though, for example, a man and a woman are living together, in love and fucking, if the man beats up the woman it is not domestic violence. The argument is that it can't be domestic violence unless the people are married because Issue 1 excludes unmarried couples from any of the rights or protections of marriage. As of now, there are some judges that are buying it throughout the state. Courts have ruled both ways on this issue in different parts of the state. This should make it to the Ohio Supreme Court soon, and it will be interesting to see what happens with it.

Seeing Lungfish again recently has convinced me that they are the best band around right now. There are so many things that are right about this band. The songs are simple and hypnotic. They don't overplay. They just do their thing. They don't try to be cool or try to create an image. They aren't trying to "make it" or be a part of any sort of hip new movement. They are amazingly intense live. And they are about to put out their 11th album. How many bands have put out even 2 good albums? More bands should look at what they are doing as an example.

Other good shows? Well, I have to drive all over the fucking place to see a show since there isn't much going on in Columbus and even that is a 45 minute drive. The Lungfish show was in Chicago. I drove up to Cleveland to see 7 Seconds. Damn, it is cool to see them again. Probably more than any other band, they are responsible for me being into hardcore. New Wind is one of my favorite albums ever. And these guys still kick ass. The new album is great, and they look like they are having a blast. Reminds me of being 15 at my first show where they recorded the Live: One Plus One album.

I also saw Sage Francis at the same venue in Cleveland. I still prefer him with a full live band, but his show was tight. His new album, A Healthy Distrust is solid, but I'm not sure if he will ever write a song as good as "Makeshift Patriot," which stands as the best song specifically addressing 9/11.

Also, The Eternals opened for Lungfish

and were good. I really dug Trenchmouth, but hadn't really paid attention to what they had been up to lately. Well, two of them are in The Eternals who play a strange mix of dub, dancehall, and punk with synths. I really liked what they were up to. Oh yeah, and Trenchmouth's drummer is a cast member on *Saturday Night Live* now.



Part One: Pissing Into The Void And Seeing What Comes Back Or People Just Read The Record Reviews Anyway

It's funny, isn't it? How our means of exchange and communication have become increasingly "fast" and "convenient" over the years and yet the actual act of communication seems to have dropped off immensely? The actual act? At the punch of a key, the click of an icon and BOOM we could be in touch, at least many of us. The rest of us could use "snail-mail" (which I would argue is aesthetically much cooler anyway), and yet we don't. I mean, the day that I get an actual letter in the mail is a rare one indeed. I have yet to receive a single email about a *HeartattaCk* column that I've written, even though both physical and email addresses are printed at the end of each column. This, I think, has a lot to do with the rise of the one-stop-shopping-distro and the death of the single-issue mailorder.

Yes, I'm going to reference our history here. Yeah, this is another comment on how it seemingly was versus how it seemingly is now.

I mean, maybe I'm off here, maybe I'm totally wrong. But I've been doing *HeartattaCk* columns for a year now. March of this year marked *AVOW*'s ten year anniversary; I've been putting the 'zine out for a while. Writing, drawing, cutting, and pasting. Shrinking text, enlarging images. Stapling, folding, collating. Trying to figure out how to do a halftone. Filling orders; from 50-200 at a time (very rarely) to a single issue put in an envelope, along with a letter and whatever else I have laying around. At least until a few years ago, this was much more common. And that's what I'm talking about, as far as communication goes. The big orders from distributors have increased in frequency, while the average individual who reads a review or sees an ad and responds to it, sends their two or three bucks and a note, seems to have fallen off the face of the earth. Where'd we go? Where'd you go?

The danger of hindsight: how you can so easily turn into one of those assholes who decry the *now* days, where we're at now, and lament

the death of the good old days. But really, look at the letters section of this issue of *HeartattaCk*. Compare it to any issue of *HeartattaCk* from, say, even three or four years ago. What's going on here? Where are all the letters? The criticisms, the defenses? Where's everyone gone? Are we getting better at talking about these issues as individuals? Are we dispersing them and discussing them in some different medium somewhere? Is there some fucking punk chat room somewhere where the readership is ten times *HeartattaCk*'s print run, and things are being discussed thoughtfully and thoroughly and then responded to likewise? Like I said: where'd everybody go? Are the things that are continuously being written about here *that* fucking uninteresting?

The danger of critique: How you can so easily turn into one of those assholes who decry technology, who lament outdated ways of communication and isolate and alienate the very goddamn people you're trying to reach? But it seems like the majority of columnists in this 'zine are writing into a void: they send out a column, it's printed, and nothing comes back. No e-mails, not response to the 'zine or the columnist. It's just read, digested, and discarded. At times, you have to wonder what the point is. It's a lot like having the majority of your 'zine's distribution done by some distro, rather than the old one-issue mailorder: response is rare. Read, digest and discard.

Sometimes I wonder if this is what "getting jaded" feels like. If this is how it happens. Cynicism and jadedness are two separate things; cynicism seems rooted in how we view the world. Jadedness seems connected to how the world reacts to us, how we see people react to each other in the world. Does that make sense?

What I mean is: Where are the letters?

Part Two: Bullet Belts And Bullet Wounds

So I interviewed Mike Bukowski for *AVOW* #20. It wasn't an ideal interview, since we couldn't do it in person, but it was better than the soul-killing and usually unbelievably dull e-mail interview. No, it's somewhere in the middle: I sent a blank tape, along with some questions, and Mike's friend Denis interviewed him for me. Bukowski is the artist who's done the covers of probably at least one record that you own, and probably more than that. He has been both praised and vilified in these pages. One of the questions I asked him had to do with the pretty heavy-handed and possibly-hypocritical column I wrote last issue: I asked Mike about the large amount of downright violent images he draws for record covers. I asked him if he thought violent images in punk just perpetuated the whole romantic aspect of war and did nothing to actually resolve it. That punks are just cashing in on the image of it, the violent and romantic nature of it. I don't want to misquote him here (hey, buy the issue, right?) but his take was, essentially, that bands with covers like that are reacting to the world around them, the circumstances of their lives. That punk is intrinsically an angry medium. That bands are doing the best they can, and that violent images doesn't (or shouldn't) render that invalid. I still don't entirely agree with him, but I'll cede the point. He's more eloquent in the interview.

In some ways, I feel like I put my foot in my mouth last issue; I've drawn a lot of goddamn gasmasks in my time. I've done my own cashing in. And I probably will at some time in the future. I criticized myself last issue, regarding the Sedition Records ads I drew, replete with a gasmask (presumably with a severed head underneath it) skewered to a stake. I've since redesigned the ad with a different image. Attempting to live what I blather about, while at the same time really wondering if it matters at all.

The difficult thing about things like that, attempting to lay down an internal line like that, saying "this is fucking lame" and sending it out to 10,000 people and trying to live it and getting nothing back response-wise, is weird. Like I said before: Are we just sending this shit into the void? Should *HeartattaCk* save printing costs and just cut out columnists entirely? People could read a 28-page 'zine with nothing but ads and record reviews, how would that be?

If we're not talking and writing each other, connecting with each other, aren't we just wasting our fucking time here?

Part Three: Later

Any communication is always welcome, be it praise or critique. *AVOW* #20, the 10-year anniversary issue, will probably be out by the time you read this, but please contact me first to make sure. It'll feature contributions, more stories and illustrations, an adult-diaper experiment, an interview with Mike Bukowski, reviews, and the return of more *Punk Rock Superheroes & Villains*. Plus some other stuff I haven't figured out yet. Contact information: The website: keithrosson.com. The e-mail: keithrosson@hotmail.com. The address: 1631 NW Everett #100/Portland, OR 97209. Thanks.

Jordan Jackson

Our Nerves Are Leaking Away One Drip At A Time And Faucet Repair

I enjoy the line of work I am in. This almost seems absurd to say after years of being told that I need to get an education so that I can spend the rest of my life delegating and dodging work. I have no interest in going to school, and I don't know how anyone else can feign the slightest intrigue at a state supported nightmare.

The kids in class socialize each other not to care one bit about the information before them except how it will affect their permanent record. Like a million robots, they parse information with the slogan: "Will this be on the test?" I have really grown a great contempt for the students at the university where I work.

At first I couldn't see the distinction between them and myself, but as time went on I started to feel like a double agent, crossing the tracks each day as I went to work and school. The balance has tipped now and I concentrate mostly on work and all other non-education activities. Unfortunately, I have wasted several years and thousands of dollars on education and now I am at a point where I feel like I have to finish. Mostly

though, I feel like a traitor.

Never is the great divide more apparent than at work. These babbling, self-involved children tear the building apart that I work in, and I clean up after them.

Sometimes it is difficult to stay positive as a maintenance man. I don't mean that in the "posi" sense; this is more or less keeping your head above water. You have to be careful not to let the classlessness of others determine your behavior, and remember that you like doing what you do despite the ingratitude. Often, these feelings come to a boil in an instant, as happened to my boss a few weeks ago.

I ransacked the shop looking for a bolt with a particular thread pattern. Our shop is a marvel of disorganization, and the search through drawers and baby food jars had yielded nothing. I turned around and leaned against the work bench weighing my options, and this turned into staring blankly at the assortment of many fasteners in my hand.

My boss interrupted my trance throwing the shop door open. His face was urgent. I likened this to past instances of boiler failure or fire alarm trouble, but I was wrong.

"What's up?"

"Was that a call for maintenance?" He turned up the volume on the radio, and it squawked again.

"*kcgk* Maintenance! *kcgk*"

And response, "*kcgk* This is maintenance. *kcgk*"

"Yeah... this is the info desk... there is a girl locked in the third level women's restroom. Can you unlock the door?"

I shot my boss a funny look and started to walk out of the door, but he grabbed my arm.

"Hold on a second."

"What?"

"I'm going to leave her in there for a second."

I looked at him confused, waiting for him to continue, but he paced around the shop offering nothing.

"What do you mean you are going to just *leave her in there*?" I dragged the last sentence to emphasize my disbelief, and he began to explain.

"So, I was rebuilding a stem in the third floor women's and this girl walks in. I had the closed sign up and pointed to it. 'Restrooms closed,' I said. She kept walking in so I yelled again and then she said, 'Not any more, it's not!' Then she went into a stall and sat down.

My jaw kinda dropped at this.

"Yeah, so I got the hell out of there, but on the way out I locked the door." He trailed a little at the last bit.

"Wait... wh-what... why?", I stammered.

"I was working in that restroom, and that bitch thinks she can walk in a have me stop and start... plus all the tools are in there and the restrooms closed. That's bullshit!"

"But, you can't lock people in bathrooms!"

He pulled his cell phone out and looked at the time.

"Alright."

He turned and left the shop. I stood there a few seconds still reeling. My boss is a

complete square and nothing less than painfully professional, but I had heard about a few displays of his temper. He almost punched the Lance Cracker delivery guy over a parking dispute, and he told me a story one Monday about almost getting into a fight behind his church with a man only to be referred to as "that prick." This is the behavior of someone who feels entitled.

When he unlocked the door, the girl threw it at him. He said something to her, and she shouted a last word as she stormed away. This is the behavior of people who feel entitled. After everything, I think both of them were more than a little embarrassed; my boss urged me not to speak of this again.

I certainly can't say my boss's actions were perfectly rational, but I understand the feeling. As a maintenance man, or any other profession perceived to be at the bottom of the capitalist totem pole, you often feel helpless. Most could care less about your livelihood and regard it as permissible unless it becomes an inconvenience. And, this is where it starts. Because of the selfishness of that girl who couldn't take the time to walk one-hundred steps to another bathroom, the dripping faucets like that one in the bathroom that my boss was working on start to feel like water torture. The work that was once rewarding now feels like a kick in the teeth.

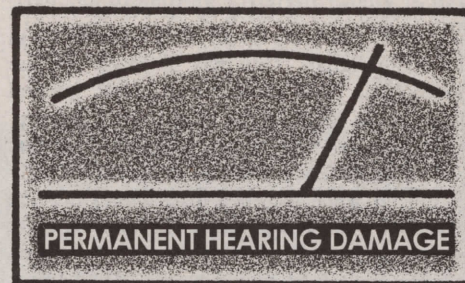
I finished rebuilding the stem for my boss in the leaking faucet that day, sensing his need to recuperate or at least switch gears. As always, the faucet returned to normal operation and so did we, forgetting why we felt so mistreated. This is how we travel time. Repair lets us return to our original state and we forget how it had been, because we can't see the future.

To fix a leaking faucet in your home you simply have to replace the stem (the mechanical part inside the faucet that controls the flow of water). It is a beginner's job and will require only a screwdriver and crescent wrench for most faucets.

First, find the water cut-off valves below your sink and turn them to the right to shut-off the water. Next, you will need to take the handle off the hot or cold side of the faucet to get to its stem. (Note: If the leaking water is hot then the hot side needs repair and vice versa for the cold, but you can always change both considering that one will probably go out shortly after the other.) To take the handle off you need to remove the retaining screw on top of the handle. If you do not see a screw, pry up the little plastic disc with the "h" or "c" and that should reveal the screw. Now that you have the screw out, pull the handle straight up and off the stem. These can get frozen on over time, so don't be afraid to use force. Next, use your crescent wrench to unscrew the packing nut. Once you have this off, you should be able to lift the stem out of the faucet. Now, simply drive to your favorite hardware store with stem in hand and try to find a clerk to help you match it to a new stem. Each faucet requires a specific stem, so don't think one might work. It either will, or it won't. Installation is the reverse of removal.

This will cost about ten dollars, and you will be able to clear your conscience of the gallons of water you would have been wasting. There

are a lot of faucets on the market, so if you start this project and get stuck, feel free to e-mail me pictures of your faucet and I will try to help. jordan@whipsandfurs.com.



— STEVE ROCHE —

This time around, I want to touch on two terms that get thrown around (misused) by a lot of bands and label people: mastering and compression. Now I'm no electronics expert, so some of this may have some technical flaws, but this should at least give most of you an idea of what you're talking about.

Compression is used in mastering, so I think it's most appropriate to start there. People seem to have this idea that compression can fix or make something sound better. In recording, compression will not fix anything you messed up while tracking your vocals or make your Peavey combo amp sound like an Ampeg SVT through an 8x10. Compression basically controls the dynamic range of something (be it a guitar track, a snare drum, or a vocal). Some bass amps have it built in though typically playing an amp cranked (possibly through some distortion pedal*), driving the hell out of the poor speaker cabinet will give you a lot of natural compression. With a compressor you are effectively reducing the volume of the really loud stuff so you can bring up the overall volume, thus making the quieter passages more audible. Most compressors allow you to set a threshold—this is the level the compressor will start to work. For every unit of volume the level goes over this threshold, it will reduce the volume at a set ratio (most compressors will let you determine this ratio). For example, say you have your threshold set for 0 dB and your ratio at 4:1. The bassist plays a note and it's not so loud, so the volume only goes up to -10 dB. The compressor does not do anything to the signal. But the next note is really loud and goes up to +10dB. Since the level passes the threshold (0dB), the compressor works on the signal and the volume only gets up to +2.5 dB. Now that this note is being controlled, you can turn the bass volume up and if he hits that first note again, it will be louder.

Now it really isn't this simple, but this is the basic idea of what compressors do. They are by no means transparent and all of them have certain characteristics. Some do wonderful things to the sound and others do really miserable things to it. If you want to listen to some examples of compression, put on just about any major label rock record that has come out in the last 10 years (come to think of it, every His Hero Is Gone record is super compressed, too). Listen to the volume of the guitar or bass or cymbals and hear how it dips lower when the bass drum is hit. The volume of the bass drum is triggering the compressor. If it is really overdone, you can almost hear the rest

of the music breathing between the bass drum hits or ducking down a little when the vocals come in. Compression can be a great tool to make a recording sound better, but they do have their drawbacks. As you bring up the overall volume of a track, you bring up all other information in the audio signal. This may be bleed into the microphone from another instrument, general noise in the room or the buzz from your amp. Another drawback is loss of dynamic range. Naturally, sounds that are quiet should typically be quieter when recorded than sounds that are loud. Obviously, we want to be sure the quiet passages in songs are audible, but when an acoustic guitar is strummed in one part of the track and the rest of the band comes in with drums, amplified guitars and such, there should be a considerable volume change. Often, we are so used to hearing songs where everything is constantly loud, we fail to even notice the lack of dynamics.

I'm noticing an increasing amount of importance placed on mastering—it seems every DIY label is going to John Golden or Alan Douchess. While they are very talented at what they do, they will not save your record. If you can afford to have them master your stuff, that is great and you won't be disappointed. But if you plan on spending \$500 to record your LP, you would be better off spending most of the other \$500 you have set aside for one of those guys mastering and putting it towards your recording. It will go a lot further. It could mean tracking or mixing at a better studio or just taking more time recording. Either one will do much more for your record than having John or Alan put the finishing touches on it. Mastering typically breaks down to compression, equalization, and occasional editing—it is typically very subtle. If the mastering engineer has to do anything drastic, something is probably really fucked with your recording.

Another thing: CDs DO NOT HAVE TO BE MASTERED. Put in just about any Ebullition CD. Does it sound fucked up? Of course not and it is probably not mastered. Kent in his crazy old-school ways does not believe in mastering CDs. The new Cave In CD probably sounds a bit louder, but fortunately we all have volume knobs on our CD players these days. (Side note: Compilation CDs should definitely be mastered. Unless you want the volume and tone to change very drastically for every song and basically drive anyone listening to it insane because they are constantly fiddling with knobs, drop the extra cash and get the thing mastered. The same goes for anything that was recorded in different studios or has a great deal of variation in sound and volume from track to track.)

That being said, I honestly believe you are much better off if you can attend a mastering session, rather than sending it off to someone. Even if you are sending it to West West Side or John Golden, I think it would be more worth your while to go to the cheaper place near you where you can sit in on the session. This is especially the case if you want to do something more drastic. If you're happy with the recording and you just want it tweaked a little bit, then by all means, send it off to one of the more qualified people with lots of old tube gear. Otherwise, your input is probably needed to get it.

Vinyl is a different story. Generally, if you don't have your vinyl mastered by someone outside of the pressing plant, which means someone cutting the acetate that they make all the other parts out of to stamp the records, the pressing plant is gonna do it. This is not the end of the world, but it is far from the ideal situation. The mastering engineer at the pressing plant will typically master several records a day. They are concerned with making a record that is not going to skip, not the musical subtleties involved.

Again, this is a very basic and simplified overview. If anyone has any further questions, I can be contacted at god_awesome@yahoo.com or PO Box 8402/Philly, PA 19101. Website coming (still) soon: <http://www.goldenbrownrecordings.com>

*Distortion is effectively compression, just in a very extreme form. With distortion, the input is being overloaded to the point that it can't get any louder. Similar to the compressor, the maximum level acts as the threshold and the ratio is something like 20:1. The sound wave actually gets clipped creating lots of harmonics and that sound we're so familiar with. If you were to look at the wave, it would not be a smooth and rounded wave, the peaks would be chopped off, making the tops of the waves relatively flat. Analog tape has a similar effect on audio signals and as recording studios increasingly switch to digital, more compressors are used to emulate analog tape compression.



There is plenty to criticize.

For the worriers amongst us, there are more important things to worry about than music. Civilians killed in Iraq by military intervention as of 3-28-05: at least 17,300. US soldier death toll: 1533. Injured: 11,442 as of 3-31-05. Obvious, sure. Obvious in the way that you shouldn't forget how people are way more important than records. But this is *HeartattaCk*, which is primarily about music. Crucial, though, is how the music that means anything to us gets filtered through the participants, consumers, and critics. Meaning, why not take another look at Jawbreaker's *Dear You*?

I like to listen to *Dear You* when I'm in the back courtyard working on bikes. The comparative slickness of the songs makes for a sweet juxtaposition as I curse at rusted bolts and think about how SunTour refused to be US market-savvy (instead, you know, concentrating on making long-lasting, well-crafted, and inexpensive components) and ended-up going under.

Or stenciling, as I inhale mind-tingling amounts of spraypaint fumes and think of how much easier it would be to pay a printer or use a photocopier. There's a dignity in such stubbornness, the inherent beauty of handcrafted art in the age of mindless reproduction.

Jawbreaker's last proper album also sounded right when I was driving to my mom's

house in Cocoa Beach at X-mas time. In a ridiculous white rental car along Ronald Reagan Memorial Turnpike. Blake's Geffen-styled nihilism sounded right as I passed the pro-life and pro-pork ("the other white meat") billboards. The rental car drove like a spaceship with its electronic console and climate control knobs. I couldn't even hear the engine when it was on, much less have to keep one ear open for some sort of malfunction the way I do with tour vans. Tell me such scenarios are not as seductive and self-destructive as coffee and whiskey. "It's hard to argue for this life" indeed.

Testing the waters further, I brought a copy of *Dear You* for the 6-hour drive to the 305 Fest. Mary kept quiet about it, but Erin Tobey said, "The 16-year old Erin is so excited right now!" While fellow backseater RQ said, "The 16-year-old Ryan Quinney just wishes this band wore more black and wrote about the injustices of the world. Actually, the 23-year-old Ryan thinks the same thing." The songs continued with their measured palm-mutes and appropriate drum fills. Traffic slowed and the sun set blindingly.

The second day of the Fest was cancelled because the club-owner decided having a bachelor party (complete with strippers) was more lucrative. We received this news around 7am. Everyone else kept sleeping in the van, but I needed some time outside. If there was a beauty in the industrial/mixed-usage area where we parked (hardly any trees and certainly no shade, broken glass), it was an austere one. Familiar and jarring as the café cubano I sipped from the Dominican bakery. I finally found a park to write in, marveling still at how far we'd drive (Mary all the way from Arkansas, y'all) to play and share such songs. I found the library branch, too, and read really terrible comics as the guard kicked someone out for talking on their cell phone.

These hard facts seem appropriate insofar as music only provides so much of a shield from the gears of industry, the mechanizations of war, the slippage of time. But without it, the terrible silence.

For further reference, I should note that I'm writing this while *Against Me!* is setting up to play a secret show here at the Ark. We'll see how "secret" a show can be in this small town. Still, their asking to play here amongst friends, to debut new songs before another big tour is an undeniably *good* thing. Money from the door is going towards a 6-color silkscreen press. It feels relevant. Worth fighting for. I'm listening to the new Mirah now instead of pre-show mingling—her voice so strong & faithful. "Now don't sell out," she's saying. We don't have to give up.

The crossroads remain everyday. When *Dear You* came out, I'd left the best times in Gainesville to go to grad school in Tallahassee. Left a long-term relationship and the 1st functional band I'd ever stumbled into. There should be a word for the privileged restlessness that infects us, making our present state of affairs unbearable. Is such anxiousness a blessing or a curse? Some by-product of American privilege, or just an insatiable desire for the next new thing (while still lamenting the lost, unattainable old things). Most of the narratives on *Dear You* carry this weight (the cost of parties, one million kisses, coloring obvious).

But, back to Tallahassee. The first order

of business after unloading my crap was to bike to the record store. Vinyl Fever was about half the size then. I asked for the new Jawbreaker and the clerk handed it to me with a hesitant smile. She was older (probably my age now) and had great glasses. My spider-sense was tingling as I pushed play at the listening station. "Fireman?" It sure sounded like bad alternative radio, all those "modern rock" stations were starting up with an X in their name and playing crap like Stone Temple Pilots'. This was Jawbreaker's moment and they chose safe mediocrity and measured cynicism? The future did *not* look bright.

Or if bright, then the bleached and dyed bright of Kurt Cobain's hair. Take a look at that picture of Cobain² on the Blackball re-issue of *Dear You*, above the lyrics for "Shirt." He's wearing a Jawbreaker shirt. The same shirt I gave to Mike Kosak since it was too big for me and he was a nice kid. Later, and I'm not making this up, he decided to join the CIA and thought it would be funny to wear a Palatka shirt underneath his button-up.

But back to the Cobain photo: Baby Frances is in the right corner, her face obscured by a cup. Reaching out as though to stop the inevitable wheels.

It's odd to use the real names of people, even those whose voices we recognize and sing-along with, even those who write confessional songs and public columns. I don't know any of these people (not even then-nanny and now-publicist Jessica Hopper, whose columns are typically as well-written, smart, and crushing as any of the better Jawbreaker songs). I wouldn't say peers, but do you not feel a link to the collective fate? Does it not ache as you watch public self-destructions? How rad would it have been if:

—Jawbreaker didn't sign and instead put out better records.

—Kurt Cobain kept pushing the envelope with Geffen.

—The punx at large, instead of becoming more blasé about such issues, instead learned from the past excesses and got more goddamn critical and radical.

I'm not trying to further some didactic all-or-nothing standards towards *Dear You*. It's their band—they can do what they wanna do. But it's not funny anymore. Here, close to 10 years later, I more so fear the negative creep of revisionist history. The recent-ish *Punk Planet* interview/retrospective on Jawbreaker and *Dear You* had an overwhelming tone of them being vindicated. Vindicated from a major label that chewed 'em up and the listeners who felt betrayed. Like the band didn't consciously *choose* to jump ship and try their hand at predictable rock clichés. The struggle is all their in the songs—there are pleas to "save ourselves" and stop sleeping in. But like the assed-out "Born In The USA" anthem, any sort of good/protest message gets absorbed in the dumb rock. "Go on, live, and prove me wrong."

Further on the unforgivable side, what about the "unlisted track?" Ouch.³ By the end of said acoustic jam, Blake is advocating for being undercover cops. Punk must be really stifling to your style, maaan. I mean, I liked Flea's performance in *The Big Lebowski*, but that brand of transgressive fuck-it-all isn't one I can condone.

No, our fear of normalcy is hardly unique, but it doesn't *solve* the fucking question. How about on the live CD (the inaugural Blackball release and 1st shot in the critical re-analyses), am I being paranoid, or is Blake's sarcasm towards the audience off-the-chart? "This song is for your parents." Sure, the show may have been filled with youngsters and at some crappy club, but you've put yourself in this position—how can it be redeemed?

I understand when the personal overtakes the political. Writers comparing their own heartache to Hiroshima. I like John Cheever and Raymond Carver, too, but today in Sweetwater Park on yet another unofficial work-break I started reading the short stories of Merrill Joan Gerber. Complimentary texts, male and female voices. Before Mary left, I traded 'zines for a copy of the Crass *Love Songs* book. What will we do with these lessons, these texts, these public morality plays?

—Relevant, Other Testimonials:

—In the still brilliant *Alien* 'zine, Whitknee reprints a letter to Blake regarding the "unlisted track" about being crazy for reals and demanding an answer. He does write back, and in the contextualizing intro, describes my beloved Gainesville as being "crazy" for having people drink on their porches. Yeah, it's Anarchy-'99 here. Umm, has he ever been to the South? Yeah, we sit on our porches. And some even drink on those porches. It's not that crazy, dude. Again, the text reveals all—the blueprint terminal, perpetual & elusive.

—While gaming (yes, gaming) over at Joe's house, we were listening to a Steve-o mix tape from the early '90s. Jawbreaker's *Busy 7* came on, indefatigable as the movie *Victory*. Joe gave voice to the moment: "Man, listen to this song! How can anyone defend *Dear You*? It's like when MRR reviewed the _____⁵ LP, I was waiting for someone, *anyone*, to finally debunk their crappy, porch-life mythos. But no, they fucking *praised* it. It's like I can't rely on anything." I couldn't add anything to his lament, only continued faith in things eventually becoming *equalized*.

—A week or 2 into heavy listening of the *Etc.* comp, Ryan announces that the song "First Step" with its "bicycle! bicycle!" refrain has completely changed how he thinks of the band. Fuck yeah. Why weren't there more songs about blowing the roof off our days? Look at Blake poised there on the back of *Bivouac*—the majestic skyline, the rooftop, the chalice, and bright, weary smile—the world was his fucking oyster! When I ask, "What happened?" It's the same voice that dalek employs when he demands: "MCs—what the fuck happened?"

—A while back in MRR, some guest columnist (maybe someone from the very good hardcore band Kill The Man Who Questions) debunked the boozy mythos of "Kiss The Bottle" and the endless slew of male heartache songs.⁶ It was a great, necessary column, one that probably furthered the divide between the punxes and seasonal part-timers.

—Props though to Jawbreaker for making the comp and unreleased songs ("First Step;" "Gemini;" "Seafoam Green") totally awesome. Furthering the futile argument that the band was saving their best stuff for us.

—Chip King said that Blake once gave him free

beer, deli treats, and a T-shirt backstage at a Jets To Brazil show. No one's on trial here, okay, but that's a positive testimonial. Whatever it takes to help Chip continue to lead the good life is okay by me.

—Anyone else remember Mimi Nguyen's *Punk Planet* column some years ago about *The New Mutants* comic? Let's be critical with the things we love. Let us re-examine our pop-punk worldview. Let's acknowledge heartache without silencing the voices of others. Let's learn from our mistakes and arching attempts.

—Footnoted:

1. Let us not forget too the debacle of Jawbox opening for Stone Temple Pilots. Shudder To Think had probably jumped ship, too, at this point and turned their deliciously arty stylings into a flaming plane wreck. It sure didn't *feel* like we were winning.

2. Same with Nirvana's *In Utero*, in all its multi-produced tangles. Like reading Kurt Cobain's *Journals* here at the library. The man was *trying* in his small, frustrated ways, and then it's like some weird switch went off in his head, triggered by paparazzi flashbulbs. And instead of championing riot grrl, DIY, and queer rights, he's acting like he's got no options other drugs and suicide. Fuuuck.

3. The same sort of ouch I get when I hear that "girl—I'm sorry, but I'm leaving" song.

4 Yes, a XXX (the Vin Diesel movie) reference. We're talking about co-opting here and the tale of an extreme sports dude turned CIA secret agent is topical as hell, okay? How about that Vandals quote when they're bro-ing down at the rave club!!! Just ask Rose or PQ.

5. It's a local album, but in the interest of universal applicability, I'll keep it a secret. Your town probably has some similar musical interese.

6. Which the vacuous rise of major-label emo has proven to be a platypus of embarrassing evolution. The morbidly curious can get a copy of the *Nothing Feels Good: Teenagers, Punk Rock & Emo* book from their local library. But not the library here in Gainesville because our copy has gone "missing—assumed lost" which means that some ding-dong stole it. Show some dignity, people.

These are also good mechanicking jams: Seein' Red/Shikari - 10" (gift from Josh DeadTank after I busted him hawking bootleg mnkr buttons); Amps For Christ - *The People At Large* CD (mailedorderd from the remaining Vermiform stock); Leatherface - *Mush* (burned CD version); Deltron 3030 - cassette (bought from the Chugga-Chugga distro box); Wedding Present - *Seamonsters* (used copy bought from Mission Records); Lungfish - *Armageddon* (bootleg versions from Micah); What's Yr Damage - *Sword & The Stoner* tape (another gift from the 305 Fest); Max Roach's *Freedom Suite* & the David S. Ware trio cover (both from the library); and dalek - *Absence* (Bought from Wayward when I didn't get a review copy from *The Satellite*. The line "Who sells his culture for a dollar? The fool or the scholar?" summarizes this argument way better. Thanks, dalek.

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P.S. *America*? #13 is out now. Still \$1 ppd. Interviews with Sam McPheeters, Mary

Chamberlin, and Lance Hahn, plus some maudlin biking stories.

P.P.S. Anyone want to trade me their Chesterfield King 12? Mine went missing from the Tallahassee house, a casualty of punk's faith in having an open house.

Casey Boland

Philadelphia:

"So, why do you want the position?"

I thought about that query. About how many times I heard it and how many more times I would hear it. Frightening, really: When you graduate high school, you enter college thinking you will one day graduate again knowing it all and having it all figured out. What else was college for, if not a quest to gain the keys to unlock the doorways leading to the riches of a bountiful future? I was groomed to think, work, and make myself and my bosses money. They don't tell you this in class. They don't tell you that, if and when you do indeed graduate, there are thousands upon thousands in exactly the same position as you, all vying for the same jobs, the same lives, the same everything. It was bad enough when I finished in 1999. Five years later and the bottom has fallen out. On the cyberspace bonanza. On the so-called economic boom of the late '90s. On the livelihood of generations.

Not that any of it meant much as this woman fired the question at me. I couldn't spout off about what I really thought about working, for her or anyone.

She wouldn't understand. She was one of them. Yet I had to talk the talk and look the part. It was a job interview after all. For a job that paid better than any I'd ever languished through before. A \$15 an hour for a part-time job? For christsakes, sign me up. What, all I have to do was arrange some meetings, edit the professor's big papers and articles? I could do it all blindfolded. Too bad I possessed a dubious work ethic and planned on leaving often for various travels. But we need not address such matters when the employer-to-be is within earshot.

I fumbled for a sufficient answer: "Uh, I really want to get back into the non-profit sector. I enjoyed working as an administrative assistant before, and I really enjoy helping people." Wow, looking back over those words I feel queasy, as if I've just eaten two blocks of month-old tofu and washed it down a quart of castor oil. What do they expect us to say? "I want to work here because I need money. I want to work here because I suspect I can practice MFA (more on that later). I want to work here because you pay a lot and I hope to work little." Something tells me such a response would not endear to any prospective employers.

So I did what America does best: lied and smiled all the while.

I mean, I didn't want a job. I was 26. You'd think by that age the cutthroat rat race of employment would've rammed in the gospel of work=life and excavated the hope that life=freedom. But I'd been through two serious jobs and was well into wage slavery at a university bookstore. All of it taught me one thing: avoid working as much as possible. I concede that such

a sentiment is quixotic and classist. To live is to work, and scores of the unwillingly unemployed would gladly take my position in life, my background, my sex, my skin in order to work. We that shun the shackles of the 9 to 5 often forget that our hunger for freedom is a privilege not a right, and certainly not a universally accepted desire.

But I digress. I knew I couldn't keep the job if I was blessed with it. I foresaw frequent touring on the horizon with a rock band. How would that work with the contract she wanted me to sign? And since when did employers insist on contracts? Did such a document forbid me from resigning? Was this now a fascist state after all? Indeed, this was the foul year of our lord 2002. Patriot Acts 1 and 2 were foisted upon the country, prisoner abuses were occurring undetected in Afghanistan, and the president and his henchmen were gunning for a war against Iraq, Syria, Iran, and anywhere with oil, profits, and undesirable peoples, governments, and races. A grim time for sure.

Still, I wore the sky blue dress shirt, the smile, the silver tie in what would prove a vain bid for employment. She looked at me and said sardonically, "Don't you help people working at the bookstore?" I chuckled but couldn't devise a witty, pithy answer. It was then and there that I knew I was doomed. Sorry, Mom, I'd still be relegated to minimum wage employment. So much for the college degree. So much for that good old college try. Because honestly, I opted for this life of poverty. Since that fateful afternoon, I'd travel all over the place and almost get paid to do so with a band. I think it's been worth the price. With age 30 creeping on the horizon like baleful storm clouds, who knows how long I (or any of my peers sitting in similar situations in life) can prolong youth and maximize adventure.

Milafllores:

While I fret over such trivial matters as jobs and life, people elsewhere have much more to worry about thanks to my allegedly democratically elected government. With all of the attention focused on Bush's cowboy expeditions in the Middle East, it's easy to overlook what John Wayne-wannabe and company are doing in Latin America. Specifically, the crosshairs appear to be aimed on Venezuela. Even more precisely, those sights rest on that nation's president Hugo Chavez.

It's really quite predictable. A country elects a leader. Said leader makes sweeping pronouncements about working to lift the poor from their penurious state and improve the living conditions for everyone. Uncle Sam can live with that because, let's be honest, most politicians spouting the goodwill rhetoric and populist platitudes make good on their promises about as often as a snowstorm in Houston. Unfortunately for the US government (and Chavez), the Venezuelan president has actually made great strides in land reform, raising the rate of literacy, and providing health care to the impoverished. He's openly denounced the neoliberal policies held so sacrosanct in the US. Worst of all, Chavez works towards building an alternative way of organizing the goods and services of society, in a way that is not conducive exclusively to Western-based multinational corporations.

Lately several politicians and their sweethearts in the media have begun condemning Chavez for being a "terrorist" (twenty years ago they'd have labeled him a "communist"), a radical leftist, and an autocrat. Condoleeza Rice in particular has demonized him during her worldwide touring PR campaign. What the critics fail to mention is that Chavez was democratically elected and is pretty far from being a devotee of Kropotkin or Mao incarnate. Compared to what passes as "left" and "liberal" up north, he looks rather red. Still, his policies fit within the overall capitalist framework; he just goes a bit further in recognizing the needs of the poorest of the poor. What has the pro-business suits in the US as worried as an indie rock kid at a E-Town Concrete concert is the ascendancy of several allegedly left-wing leaders throughout Latin America. You have Luiz Inacio Lula da Silva in Brazil, Lucio Gutierrez in Ecuador, Nestor Kirchner in Argentina, and Ricardo Lagos in Chile—not to mention a left-leaning leader in Uruguay. Though each was elected because of their denouncement of neoliberalism, most have not done much to in any serious way to challenge it or carry out real reform. Except Chavez.

Hugo Chavez won the election in 1998 based on his platform calling for the reworking of the political system. He was reelected with a 60 percent majority. In April 2002 opposition forces overthrew Chavez, yet he was restored to power in 48 hours. A massive strike by the oil elite of Venezuela lasted from December 2002 to February 2003. It crippled the Venezuelan economy. Yet Chavez rebounded. The opposition held a referendum to recall Chavez in 2004. Once again, the public voted to keep him in power.

To understand why Chavez faces such virulent opponents, we need to consider what he has accomplished as well as the economic situation in Venezuela. Prior to Chavez's election, the country wallowed in an economic abyss. Neoliberal prescriptions were followed in 1989 and 1996, yet did nothing to alleviate the suffering among the poor and exacerbated already deplorable conditions. The scene has changed since Chavez came along.

Chavez passed laws distributing government owned idle land to peasants, who were then required to cultivate the land. Some lands were also nationalized by the government for the same purpose. According to Chavez' 49 Decrees of 2001, agrarian reform took utmost priority. This, in a country where 87 percent of the population live in towns and cities and agriculture accounts for six percent of the Gross Domestic Product (GDP). The bottom line of the land reform is that the land becomes privatized. The new cultivators of the land can grow crops and make a profit off of them. It's just that those who benefit are the peasants, not foreign companies.

Another major aspect to Chavez in Venezuela has been his dispensing of oil profits. Venezuela is the fifth-largest oil-producing nation in the world. Chavez routinely uses oil revenues for social needs: public housing, community services, and health care.

Those who oppose Chavez in Venezuela are among the middle and upper classes. This includes the media, who have lambasted him since he came into office. Some

argue that race plays a significant factor in their loathing of Chavez. He has always championed the poor. He is also dark-skinned. 67 percent of Venezuela is mestizo, 10 percent black, and 23 percent white. Racist and class hostilities play major roles in Venezuela as they do in most countries. They are particularly acute and ferocious in a country where the president is not among the economic light-skinned elite.

Chavez's critics claim he is a dictator. They say he ushered in severe economic decline. They call him a terrorist, no different than Osama or Hussein. A cursory glance at reality easily counters such aspersions. Under Chavez, there are no political prisoners and no censorship. Look at the Venezuelan media who make a daily habit of bemoaning their president quite unlike their parrots and lapdogs in the US pro-Bush, pro-business media. The economy has grown since the strike of 2002-2003. In 2004, the Venezuelan GDP rose to 17.3 percent. Oil makes up 80 percent of Venezuela's economy, and it grew 8.7 percent. Nearly all sectors of the economy saw increases, especially construction at 32.1 percent. Economists credit such growth to a rise in consumer demand for goods as well as an increase in investments. Things that tend to dog the US like inflation and unemployment have decreased. And contrary to the US, Venezuela boasts a surplus of \$14.6 billion. In regards to claims that Chavez is a terrorist, as expected, there is no evidence to back such an assertion. This involves accusations that he provides arms to rebels in Colombia and Bolivia. But again, no proof exists to support this assertion.

What really has the collective panties of the Bush regime in a groin-crunching bunch is Venezuela's recent practice of "free trade" with Cuba. As any citizen of this nation knows, we learn to loath Cuba and Castro. He is tantamount to Hitler, Stalin, and Genghis Khan combined. Life under the Khmer Rouge was like a day in Venice Beach compared with the hell that is Castro's Cuba. Or that's what they want us to believe. See, Cuba was able to do one interesting thing: eliminate illiteracy. That's right, literacy is 100 percent in Cuba. Another thing Cuba under Castro has done that seems to have outraged the likes of Condi and her press is to guarantee health care to every citizen, regardless of wealth.

Cuba and Venezuela have agreed to trade some of Cuba's doctors for some of Venezuela's oil. This is part of a new agreement called Bolivarian Alternative for the Americas (ALBA). It is an effort to unite Latin American countries in opposition to the Free Trade of the Americas (FTAA). It's obvious to anyone but a Fox News fan or a *Wall Street Journal* subscriber that the reason the US government opposes such maneuvers is that they seek to benefit the peoples of Latin America in concrete ways.

So Cuba becomes an "outpost of tyranny," to quote Condi. She tells us Chavez is "a real problem." Let's remember that Condi is on the board of Chevron, who does business in Venezuela. Oil is key to the economy of Venezuela, and it is the blood that courses through the veins of the Bush cabinet.

But it goes beyond oil. What Bush and his cronies fear most is what Chomsky and others call the "threat of a good example." It's akin to the domino theory of the Cold War era. The theory

goes that if one country falls to the forces of Evil (e.g. communism, terrorism, etc.), others will follow. Venezuela poses an alternative to the pro-business model propagated by the US that has already had very real and very quantifiable results. That alternative is giving land to the people for them to work. That alternative is providing for peoples' basic needs. That alternative is eschewing neoliberalism and pivoting modern life on the market. If other Latin American countries see this happening in Venezuela, and see it succeeding, they may decide to follow suit.

Already members of the US government have admitted the potential overthrow or assassination of Chavez. It's no idle threat. Just ask Allende down in Chile in 1973, Aristide in Haiti last year, Arbenz in Guatemala in 1954, or the democratically elected governments of the Dominican Republic and Brazil (it should be noted that all of the above were democratically elected governments). Perhaps it's time for a little game of regime change here at home.

—Casey: rscb@earthlink.net



Y'all, it's really important that we keep our punk rock things in good condition because no else is going to. If you want punks in 2050 to know about His Hero Is Gone or This Bike Is A Pipe Bomb it's up to YOU to make sure these things are taken care of. Environmental damage is usually the main problem.

You don't need to go to archiving school to learn how to take care of your media collections. It all boils down to two things: cool and dry. It seems simple enough but when you really think about your living situation you'll probably notice you're not living in the ideal conditions to prevent deterioration of your stuff.

Basements are natural places for storage. Punk rockers don't have a lot of money. You're lucky if you even live in a house with a basement. Basements are the WORST places for paper, records, photos, and film though. Not only is there a constant threat of flooding, the natural dampness alone could ruin your collection. Mold and fungus are the two most deadly enemies. Growth is most likely to occur at over 65% relative humidity and 72 degrees F. A basement in the summer is often 85% humidity. Mold on audio or videotapes means loss of information (dropouts), or NO sound/image at all.

Heat causes separation in the binder and magnetic tape of analog tape—especially reel to reel audio (so we're talking '70s punk recordings) or cassette tape ('80s and '90s format of choice). A closet in a non-air-conditioned squat in Tucson, AZ is NOT where you want your BASFs of the Ramones live at CBGBs in 1976 to be. High heat can also make vinyl warp (if you're living in your car in Mexico it'd probably be better to find even a basement for your autographed copy of *Never Mind The Bollocks*). You think CDs will last forever if you don't scratch them? Think again. CDs have also been having problems with binder separation—especially home burned ones. Interestingly, in most cases CHANGES in

temperature are more problematic than say, a constant warm temp. If you think you're smart by storing your Super 8 film footage of Minor Threat in your freezer and take it out once a month to project for your friends it's probably better in your closet.

Light is killer on paper/record sleeves. Store your old MRRs and *HeartattaCks* out of site from a sunny bay window. Any show posters you put on your walls will fade within a few years—you just can't stop the ravages of sunlight bouncing around your room. The same with photographs. Old color photos taken before the mid '80s are very susceptible to fading even being stored in photo albums in the dark.

Dirt and dust can be deadly to videotapes. A speck of dirt will be a loss of information and that translates into dropouts.

Maybe you think I'm being paranoid and that your collection is going to last a very long time... All you need to do is play some mixed tapes that were created in the '90s. Maybe they've got a low signal, or are warbly, or maybe there's no sound at all. Look through old drawings you've done as a kid—what once was bright white strong paper is now most likely yellowing and brittle. Time wears away on everything—punk rock is not an exception. Not having a climate-controlled facility to store our stuff makes it more imperative that we be aware.

So what can you do? First take note of where you have all your media. Is it damp? Hot? Temperature goes up and down? Does the sun beat down on it for 4 hours every day? Is there no air circulation? Does your cat shed onto it all the time? Then look into measures that you might be able to do—moving things to a different location in your living space, getting curtains, putting a dehumidifier into a space, getting an air conditioner for the summer, draping plastic over things under water pipes, etc. If you really want to show off old show posters (and who doesn't?), put up photocopies and store the originals in a safe place. Photographs can be put on display in special frames where the glass blocks UV rays—these can be found at photographic or art framing places.

If you come across audio or videotape with mold you've got a severe problem. What ever you do DON'T play these on your machine! The mold will flake off, get stuck on the playback heads, and probably contaminate other tapes. I don't have enough space to go into details about what you should do, so you can e-mail me if you have this problem. Another good source of info is the Association of Recorded Sound Collections (ARSC) listserve at listserv.loc.gov/listarch/arsclist.html. There are some extremely knowledgeable people that read and post here.


I've only skimmed the surface of the mean horrible environmental monsters that are waiting to devour your punk rock collection. If you want to be able to listen to your 97a demo in 2027 you'll need to start taking action now. There's nothing more heartbreaking than wanting to share old music or art with a friend and then finding out it's not there! And unlike the millions of *Best Of Rod Stewart* albums that are in the dollar bins, your music is rare and rad and it will be/already is very difficult to get more copies. Just keep it cool and dry, kids!

—Siue; bk913@ncf.ca

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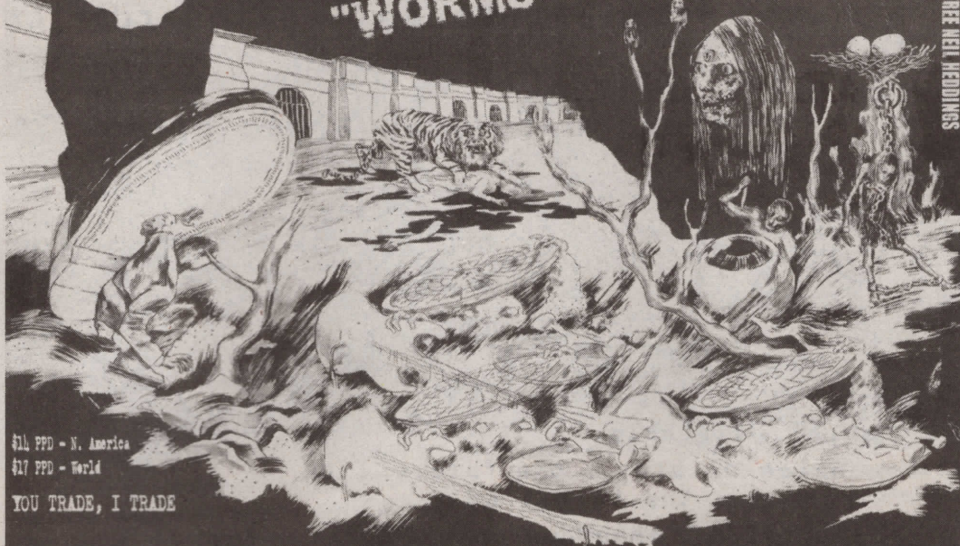
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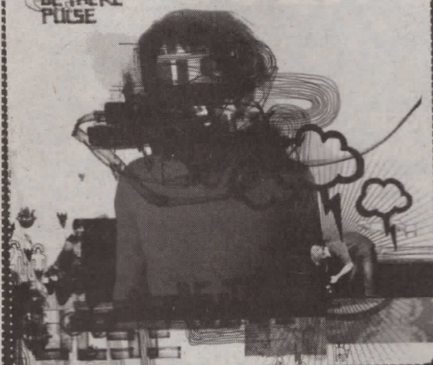
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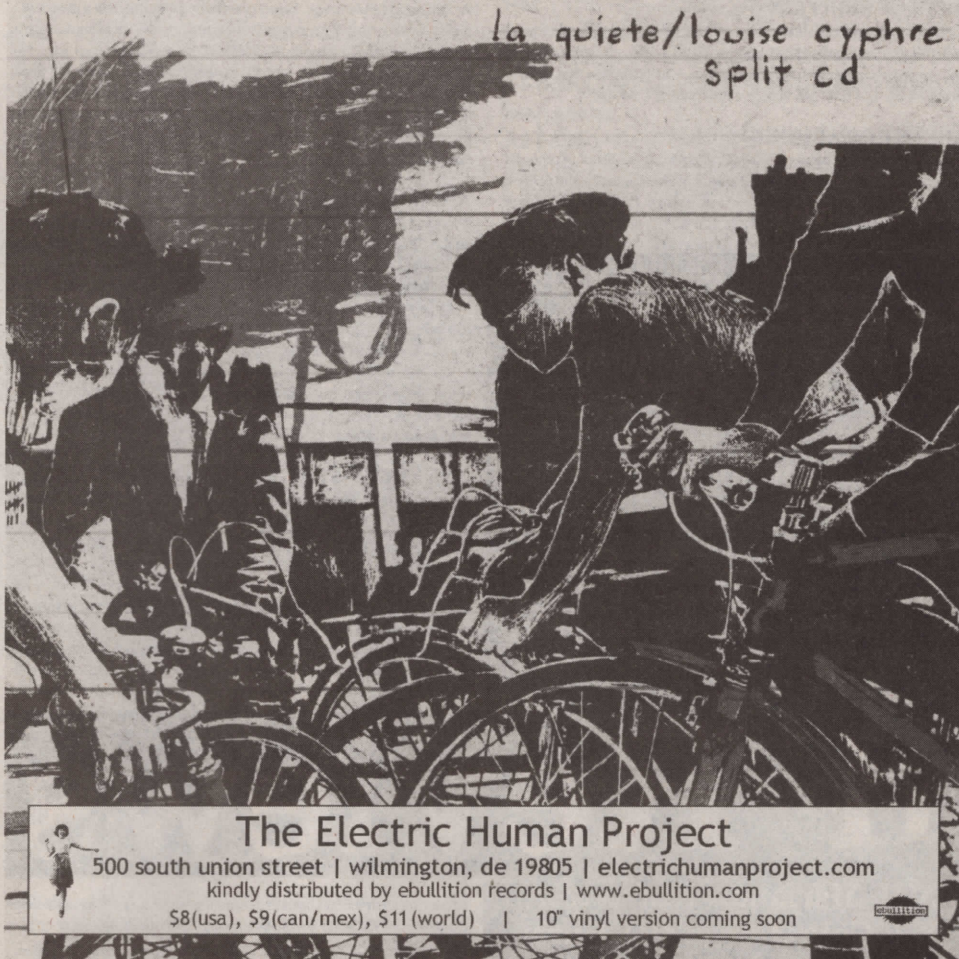
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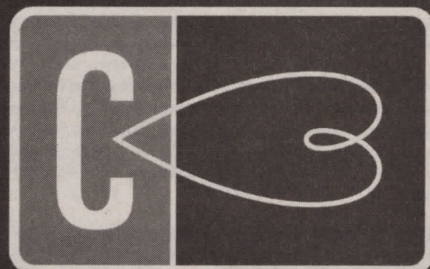
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V/A • Ramen Days DVD

I was expecting this to be a random compilation of live recordings of current Bay Area hardcore punk bands, but this was a whole lot more. There actually are live recordings of bands, but this is a documentary and not just a band comp DVD. It goes in to the history of the notorious Burnt Ramen Studio/Showspace in Richmond, California, with lots of interviews with the bands and the guy who called Burnt Ramen his "living work of art," John the Baker. Burnt Ramen was an illegal show space with no rules at all, and a lot of crazy stuff happened there. There are a lot of details and interesting things you find out through the interviews with Born/Dead, Voetsek, Brainoil, Deadfall, and others. There are live performances, but only in short parts. There is a bonus feature on the DVD that lets you watch some live songs in their entirety. But overall, this is an interesting, unique, and original look into the Bay Area punk scene and the history of Burnt Ramen. Recommended!! DJ (Six Weeks Records/225 Lincoln Ave./Cotai, CA 94931)

400 BLOWS • Angel's Trumpets & Devil's Trombones CD

Some people are going to dig this but it just gave me a headache. The music has this herky-jerky feeling to it that started making me feel sort of sea-sick about halfway through the CD. The songs are really-repetitive and "stripped down," to put it in the words of the one-sheet that accompanied the CD: the music is tight. I'll give them that. But at the same time it is both boring and annoying. BH (GSL/PO Box 65091/Los Angeles, CA 90065; goldstandardlabs.com)

...DEAD • CD

Stupid Ozfest reject metalcore at its finest. Open E riffage and palm muted breakdowns. This band uses really long horror movie samples in every song, so its like four minutes of a sample and two minutes of music. They layout of the CD is unique though. But the all black with the skulls thing is even more unique. Gross. TH (Kickstart Me Heart Records/PO Box U69/Wollongong Uni/NSW 2500/Australia)

Record Reviews

A PERFECT MURDER • Rehearsal CD

Boring, moshy metalcore. This CD reinforces my theory. Metalcore = soul for the soulless? Ha! But wait, the promo sheet is telling me how good this is. Gee, I must've been real mixed up. Besides the 3 originals, you get a 10 minute medley of parts of Metallica songs, some Black Sabbath intros, and a Slayer cover. Why anyone would want to listen to this when they could listen to the far superior originals is beyond me. Did these guys really think that people want to hear that? That's cool if you want to play some covers, but save it for the jam session, because this recording is crap that just make you look dumb, in my opinion. CD (Cyclop Media/16 Du Charron/Levis, QC/G6V 7X5/Canada; cyclop-online.com)

THE ABANDON HEARTS CLUB • The Initial... CD

Heavy, chunky, metallic hardcore that reminds me a little of Botch or maybe Exam, these guys include some weird noisy keyboards, too. Some of the riffs are catchy, but most of it doesn't really appeal to me. The second track has this funny techno/emo breakdown thing. The vocals are not understandable at all—verging on annoying—and no lyrics are provided. Come on, you know better! I think these four songs came out in 7inch version as well. I'm not into it, but I'm sure some people would love this. CB (Init Records/PO Box 871/Sioux Falls, SD 57101; initrecords.com)

ACHILLES/ENGINEER • split double CD

Two New York bands team up for a split 2xCD, and I can't figure out why the fuck its a 2xCD!! I don't want to dwell on this, but Jesus Christ, each CD is about 14 minutes long! Does this make any sense to anyone?! Even Laserdiscs had 30 minutes of material on a side! Moving on... Achilles jam out some Botch/All Else Failed inspired hardcore that tries to be massive and threatening, but just doesn't do it for me. Snake Pliskin was a bad ass. He escaped from New York, you just practice there. Then we have Engineer. This might take a minute or two, because I have to switch the CD for some stupid fucking reason... There we go. Engineer blow Achilles, and most other bands of this style, out of the water. There sound is colossal, and the drum fill 1:19 into "The Great Mistake" ripped the paint off my walls. I can name several other parts that forced a "holy shit, rewind!" out of me, but I'll let them surprise you. If you are into anything from Isis to Breather Resist to Jesuit to Today Is The Day then you will love this shit! MAH (Hex/201 Maple Ln/North Syracuse, NY 13212; hanginghex.com)

AIROES • My Zipper Got Stuck CD

This has a very electronic, staccato sound. Not very much like anything else I've ever heard before, and that counts for something. In an imaginative way, I'll say it's a Devo meets techno kind of project. Herky-jerky tracks are necessarily short, but they dish out seventeen of them here. DF (Stickfigure Records/PO Box 55462/Atlanta, GA 30308; stickfigurerecords.com)

ACTS OF SEDITION • CD demo

High-powered hardcore similar to bands like Tragedy and Caustic Christ. Fast, thrashy, and actually fairly impressive for a demo. Buy this demo so they can get more Swedish hardcore records, which I'm sure they already have tons of. MAH (1246 20th Ave./Oakland, CA 94618)

AGENST OF ABHORRENCE • 9"

Self-described as a "two-piece falafel grind brutality band" Agents Of Abhorrence offers up an unrelenting assault of chaos, melody, and uglified brutality. The band's two members were/are also in Far Left Limit, Terror Firma, ABC Weapons, My Disco!, Heartfeltself, and Clann Zu. I think

Review items with UPC Bar Codes printed on the covers go in the trash. Special "promo only" pressings go in the trash. Items missing their full packaging or terribly defaced go in the trash. Everything else we review. We do not send out promo copies of HaC to people that send in promos for review.

MH=Marianne Hofstetter, CJ=Cole Jones, CD=Chris Duprey, CB=Chandler Briggs, MO=Mikey Ott, DJ=Dave Johnson, NW=Nate Wilson, CF=Chuck Franco, TH=Tyler Humer, CU=Christian Unsinn, JM=Jenny Mundy, MV=Mike Vos, KM=Kent McClard, MA=Matt Average, PK=Paul Kane, DO=Dylan Ostendorf, SJS=Steve Snyder, MAH=Mike Ass-Kick Haley, SS=Stefan Schoene, TS=Tim Sheehan, WC= Weston Czerkies, DF=Dan-O Fontaine, BH=Brett Hall & LO=Lisa Oglesby

this is comparable to Iron Lung in many ways. Both bands manage to make the most out of this two-piece style. The packaging is nice, and it comes on clear vinyl. Very well done with a solid recording and a powerful sound that doesn't feel limited by the fact that all this noise and craziness is being produced by just two people. A solid release. KM (Missing Link Records/Basement Level/405 Bourke St/Melbourne 3000/Australia)

AMOK • CD

Eight political, metallic HC songs from this Croatian quintet. The music is mostly fast paced with distinct metallic guitars, and occasional double bass that push this right up to the line of metal without crossing over. The male vocals are mostly screamed and have an agonized quality adding to

the darkness of these songs. I prefer the fleeting moments when the vocalist trades in his snarl for melody revealing his English speaking European accent, proliferated by bands like Refused and more recently, Lack. The lyrics and explanations are smartly written political commentary about how fucked up the world is. It's refreshing to hear the specific viewpoints of native Croatians whose voices are rarely heard within HC. Good job. PK (Mesmerized Records/Slobodan Alavanja, Siget 21/10020 Novi Zagreb/Croatia)

ANFO • Sacro Egoismo CD

This band from Lima, Peru plays some passionate and pissed off hardcore punk. Nine out of ten songs in Spanish, one in English. Translations provided on a big newsprint sheet with lyrics and translations on one side and a photo collage on the other. It looks like their shows are a lot of fun, and like they are well appreciated in their scene. Lyrics covering topics like religion, control, FTAA, School Of The Americas, capitalism, and imperialism. Mid-paced to fast hardcore, with a lot of voices shouting. A whole grip of labels were involved in this release, and it comes in a 10" record sleeve, which is cool for big artwork and lyric sheet/poster. Overall an awesome release I'm glad I picked up. CD (Odio Los Discos/44 Middlesex Dr./Fredonia, NY 14063)

ANOTHER BREATH • Not Now, Not Ever LP

Fierce and strong, the way tough hardcore should be. Another Breath comes out swinging with this LP packed with songs. They may or may not be a straight edge band, but they play a style that I can't help but equate with it... so there. It is rough and loud and in your face type hardcore. I like the fact that they take on issues beyond the scope that most bands of this style play. Songs about body image, the corporatization of alternative values, searching for substance, and some really positive ideas about realizing what is important in your life, staying dedicated, and progressing when you can made me really appreciate the full weight of Another Breath. Their songs are quite good, but when you combine powerful songs with

interesting ideas the band gets exponentially better. LO (Assault Records/PO Box 102514/28025 Bremen/Germany; assaultrecords.com)

ASDELF • Bicycle Tour 2004 CD

This is a live CD on a bicycle tour from a man who calls himself Elf. Elf plays his little folk songs on his guitar, sometimes with a harmonica, sometimes with bongos, and sometimes just with a voice modulator that makes trance songs out of weird noises he makes with his mouth and reads poetry over it. I can't even write this review because it's so distracting to hold onto an idea of what he's trying to do. Maybe someday this CD will find a reviewer that loves it, but not here. MV (Terraphile Records/PO Box 317741/Cincinnati, OH 45231)

AS LONG AS WE'RE ALL LIVING WE'RE ALL DYING • 7"

Intense hardcore from this amazing two-piece. Intelligent and heartfelt lyrics and their explanations about all types of diseases plaguing the punk and hardcore scene. "Hipster kids at hardcore shows/Could be cool but it fucking blows/Ex-hardcore kids with straight edge tats/Ignoring bands and blowing lines in the back." This band encourages playing your house, park, or your local movie theater. Fans of Bones Brigade and Terminal Youth with bow down and this band will be playing my next birthday party. MV (Teenage Disco Bllodbad Records; tdbrecords.com)

THE AUTHOR • Old Wives Tales CD

Goddamn, music is getting worse by the day. This is tuneless music with some shitty vocals that unintelligibly scream out insipid lyrics devoid of any real emotion. I guess this is supposed to be "brutal". But the only thing brutal about this turd is it's brutally dull. MA (Something Crucial; www.somethingcrucial.tk)

BACK WHEN • Swords Against The Father 7"

This is fast, chaotic, metal-tinged hardcore that seems to be gaining popularity as of late. Lots of riff-changes, frenzied drumming, and brutal growly distorted vocals offset by screamly mid-paced vocals. The lyrics are poetic in that roll-your-eyes kind of way, but I've seen worse. I imagine this band is way too loud live. Either way, I'm sure there are people out there who would be into this band. Four songs. CB (Init Records/PO Box 871/Sioux Falls, SD 57101; initrecords.com)

BALLAST • Sound Asleep CD

This is one of the best punk albums I've heard in the past year. Ballast plays fast, energetic, and truly heartfelt and honest punk that has all the power of hardcore punk yet doesn't forget that melody makes a good album great. Many bands focus on their "sound"(i.e. how heavy or powerful they will be) and forget that melody is equally important. Ballast does the contrary by playing hardcore punk with dual male/female vocals blazing over intense and unforgettable melodies that linger in my head. The female vocals are mostly sung, but also screamed at certain points,

and compliment the harsh screamed male vocals. The drums sound deep and punchy, almost sloppy, yet keeping the pace and rhythm all together with good flow. The guitars/bass have great tone, good distortion without too much static, and the melodies and riffs are well written to say the least. The sound of this album is full of life and emotion, and seems fresh and interesting. My only complaint is that the second track doesn't really fit in to the rest of the album. That one is not really melodic at all, and focuses on being heavy. Thus, it disrupts the flow of the album once you've heard it a couple of times. If that song were cut out of the album, I would say this album is flawless and amazing, and I look forward to hearing more from this band and hope to see them live at some point. DJ (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

BEAR AND THE BUTTERFLY • CD demo

Given the title I was afraid that this was going to feature acoustic guitars and the like. Imagine my surprise when noisy, chaotic metal started emanating from my headphones. And not bad mosh-metal or grind at that, but something akin to Rorschach. We have screamy vocals and metal that winds all over the place without taking on the plodding qualities of most mosh-metal bands and has the song structure that most grind bands forsake. The tempo changes a lot and they do a good job of maintaining a good bit of intensity. This is definitely worth checking out. BH (bearandthebutterfly.dead-city.org)

BEHIND ENEMY LINES • Know Your Enemy CD

Honestly, I don't know why this was sent in for review. This is simply a re-pressing that is in a jewel case instead of with the giant poster. The old release looked way cooler if you ask me. The strangest thing is that now there are two different versions of this CD available. Why re-press this when it is still in print? Weird. So you can now buy the Tribal War version which comes with a gigantic poster or you can buy this version that comes in a jewel case. As for the CD itself. Behind Enemy Lines is a great band, and I can't imagine that anyone that likes this style of political street-punk hardcore hasn't already heard this record. Great political hardcore from ex-members of Aus Rotten. If you haven't heard this band then you probably don't want to hear them. KM (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

THE BILL BONDSMEN • The Swinging Sounds Of... 7"

From looking at it, I had figured this 7" for a shitty lo-fi punk band with minimal energy or originality. But I was totally wrong. This lo-fi punk band is actually pretty good. Strong melodies, good energy, and interesting lyrics make this more than just another random record from the review bin. I'd go see this band live and do my best to sing along to their song about *The Dark Crystal* (one of the best movies ever). LO (Fourteegee Productions/8863 Dixie/Detroit, MI 48239)

BLACK CASTLE • Male Pattern Bondage CD

Mix equal parts Hot Hot Heat (for sass) and Antioch Arrow (for harshness) and throw in a dash of The Blood Brothers (for retarded lyrics) and you have Black Castle. This is their debut full length after three demos, a split 7", and a split 12". This is probably some of the better sounding stuff they have recorded. They are currently booking a tour for this summer. If you get the chance to, check them out and get in your underwear and dance your ass off. TH (Camp Anorexia Records; geocities.com/campanorexia)

BLACK LINE FEVER • CD

Looking at this packaging I wasn't sure what to think. A completely unmarked cardboard CD slip with an image screened/spray-painted on the front. I thought the homemade feel of it was really nifty, but the fact that the image looks exactly like Frank from *Donnie Darko* made me suspicious. Turns out they're a screamo band called Black Line Fever from Tokyo. I enjoyed them quite a bit. This is truly passionate music with a dense field of emotion behind it. I especially like how the drums sound on this recording. I still know nothing about their possible affiliation with *Donnie Darko*, though. I think I'd rather not know. I've played this repeatedly since my initial listen and I'd recommend it to anyone who loves screamy, emotional hardcore. WC (Oto Records c/o Yoshitake Tsuyoshi/Saitama-Ken, Tokorozawa City/Nishuarar-Cyo 9-25/359-0035 Japan; www3.ocn.ne.jp/~oto_rec/)

BLACK MARKET FETUS • Midwest Meltdown LP

This one turned out to be more than I expected. Black Market Fetus plays ultra crust grind with influences of Amebix and Motorhead. The sound of this album is unique. The drums are so punchy, they explode out of the speakers and make a heavy as fuck sound. The guitar melodies are pretty metal, as well as crusty, and the bass is distorted yet clear enough to hear the notes being played fearlessly. The album has a great variation of songs: crust, grind, and metal, and also has songs with all 3 combined. I think that Black Market Fetus has gotten much tighter and developed their own unique style since their *Murder Machines* 7", which was the last thing of theirs that I've heard. Their songs are catchy, they play them well, and have a great sound. I like it! DJ (First Blood Family/PO Box 1104/Portland, OR 97211-4425)

THE BLAST OF VALOUR • CD demo

An instrumental indie quartet serving up 6 tracks of rock. This would make good background music for an upbeat film or some other fun event. My friend heard this and said it sounded like a "crappy Lightning Bolt." But I'd like to imagine this is what Hella would sound like if they had

opted for the indie-pop sound and had more guitar players. Draw your own conclusions. WC (theblastofvalour.com)

BLOODY PHOENIX • 7"

Formula following grindcore here, complete with dueling vocals of the muffled guttural variety, the exception being is that one of these dudes is a chick. The band has 2 (I believe) members of Excruciating Terror and continues on the path of no lyrics (?) grind. So if you're in the cult of low-fi grindcore fanatics check it out. If not go do you're homework it's late, and stay off the crystal meth. CF (625 Thrashcore; 625thrash.com)

THE BODY • CD

Holy crap is this CD boring! This band plays slow and torturous sludge inspired hardcore. The songs are way too long for their lack of riff diversity. Seriously, 4 minutes and 45 seconds of the same 3 chords gets old really fucking fast. Then there are the vocals. They all are the same tone, all high pitched, and all overly distorted to understand, and are monotonous. I am serious about the lack of riff diversity though. Every song starts out with at least 1 minute and 20 seconds of the same riff and drumbeat until the songs does something else, which is not that interesting. Sounds like stoners jamming on riffs. Not to mention an instrumental track that is 3 minutes of the same riff with no changes except for a mediocre drum fill, and then it just cuts off, like MAGIC! Like this review! DJ (Mogano/66 Marshal St. #2/Brookline, MA 02446)

BULLET UNION • Ruin's Domino CD

Bullet Union reminds me quite a bit of Rites Of Spring, and not just because they quote from a Rites Of Spring song in one of their songs. They have a similar melodic yet urgent feel to their music. Bullet Union also has some parts where they get chaotic yet seem to be precisely under control, kind of like something lying between Angel Hair and 1.6 Band. There are also times where they take on more of a rock feel and start sounding like At The Drive-In. The vocals are mostly sung while being on the edge of screaming. The guitars are not really all that distorted, really they're kind of jangly but it works pretty well. The drums are exact and keep things moving along while the bass really fills in and keeps the sound full. There are a couple of slower songs that felt a bit flat and didn't keep the intensity of the other songs. Even with this caveat I would still definitely recommend this record. BH (Jealous Records/PO Box 321/Leeds/LS6 3YT/UK; jealousrecords.com)

BY THESE HANDS • 3rd Time's The Crime CD

Grindcore with some odd intros (sort of emo, sort of '60s garage rock). I can see the grind heads in LA losing their shit over this band. Not the sort of music I listen to these days—but if you like Orchid or Pg. 99, but need something rawer, here you go. MA (\$2 to bythesehands777@yahoo.com)

CAPITAL DEATH • Carbon 7"

Noisy, sloppy (in a good way), and squawky vocaled hardcore punk rock. I can't think of any comparisons, it's definitely punk rock hardcore with attitude and some interesting solos on the guitar. Nothing incredible here, but it sounds like a good time. Lyrics go from personal rants to the old grim'n'vaugh and back. Mostly fast paced hardcore that stays at about the same pace. Seven originals and one cover of Youth Of Today's "Make A Change." CD (Punks Before Profits/537 Caroline St./Rochester, NY

14620; punksbeforeprofits.com)

CARDIAC ARREST • First Three Months cassette

This tape contains the output of this band for the first 3 months. Solid hardcore thrash punk with relevant lyrics, concerning cliches in our scenes, being a "man," bitter people spreading their hate, stupid macho moshers, work, authority, and more. This is some rockin' high energy hardcore, that I enjoyed very much. 14 short songs and a Mob-47 cover. Oh yeah, and an acoustic version of the song "Cliché," which was really cool. CD (Patrik Lindecrantz/Bjarkn-Saby, Ekhammat/590 55 Sturetors/Sweden; pne-media.org/ca)

THE COLLAPSE • 7"

This is quite good. The Collapse is from Australia. If they were from the USA they would probably be pretty huge already. Their sound is similar to Tragedy in many ways, yet they are way more aggressive and hard hitting. They are definitely influenced by the same things that influence Tragedy but the final assault is straight for the vital organs. I don't know what else to say about this. It is really good. One of the best things I have heard from Australia in quite some time. KM (Endless Blockade/PO Box 3023/South Brisbane BC/QLD 4101/Australia)

CHARM • Shikami 7"

What: fastcore whirlwind manic trash music. Where: Japan. Why: motive unclear due to language barriers. Verdict: cream of the fastcore crop, Notes: Corrosion Of Conformity cover "Rabid Dogs;" A side 33rpm, B side 45rpm. CD (625 Thrashcore; 625thrash.com)

CHRISTIAN CLUB • 7"

Some people try, and some people try too hard. These guys are like a bad high school band gone worse. How old are you guys, because I'm definitely getting an air of that awkward "trying to figure it all out being pissed off, thanking all the band members side projects on the thank you list" type thing. You know what, I hate Christian hardcore—but I can't stand peach fuzzed punk as fuck Neanderthal tomfoolery either. I can imagine now the conversation between two high school kids at the show. "Dude, did you see me ruling the pit man! I'm so wasted." "Yeah, I'm so fucking drunk right now... duh... lets go light the bathroom on fire!" This review is already too long. Why? Go start a black metal band when you discover that scene. Better yet go start a queer German pagan disco goth synth band, now that would really be anti-Christian. CF (Get Revenge! Records/4118 Florida St./San Diego, CA 92104)

COBRA NOIR AKA BLACK COBRA • 7"

I grabbed this 7" to review and wasn't sure what to expect. The cover art was not clear as to what genre this would be, but an advertisement card placed with the lyric sheet said that this band has ex members of Ire and The Black Hand. I was stoked to read that. If you've heard the The Black Hand, then this band picks up where they left off, only the melodies are more complex and dark. Black Cobra plays hardcore d-beat inspired crust with dark undertones and vicious vocals. Heavy and steady Scandinavian type beats and depressing melodies with a dark edge make for an enjoyable listen. The A side of the record has two punishing and intense songs, while the B side is a cover of Venom's "Live Like an Angel (Die Like a Devil)." This record is awesome, and I'm excited to hear it. I highly



recommend this one. DJ (Dead City Records/PO Box 524 Stn. C/Montreal, QC/H2L 4K4/Canada)

COCOON OF GRAND MUSES • All Points North CD demo
Not only was it a million times more exciting when Cap'n Crunch introduced crunch berries, but it was also way more interesting and original than any of the four songs that Cocoon Of Grand Muses (nice name by the way) do here. And I think the Captain put way more energy into it too. This is a bastardization of late 90's hardcore with some of the worst vocals this side of a Lickgoldensky record, plus a cowbell that makes me cringe more than previews for Vin Diesel movies. If you make it all the way to the end, which I doubt you will or should even attempt to do, you'll hear one of the worst emo hissy fits ever. I'm sure it's touching live. MAH (cocoonofgrandmuses@hotmail.com)



CONDOR • Do It Everywhere CD

Flying some where between synth-pop and no wave dance music is Condor. The band plays some deconstructed and broken down form of robot music. Maybe you could say robot music for the 21st century. The music can be dirty and funky, and also very spasmodic. I can see a circuit fried robot cleaning the house and strangling the cat at the same time. This is total dance party music that doesn't sound anything like Bing Crosby, so don't do it on my monkey. CF (Birds Go South Records; condorcondor.com)

COUNTERPOISE • Let We Forget CD

This is a discography of sorts by this old school sounding anarcho/peace punk band. The recordings are all pretty hard to listen to and I found myself straying off when listening to it. While the lyrics are urgent and full of information there is something still lacking. If the lyrics are going to have a strong message the music should be the same. If I want to listen to political music I also want it to inspire me as well, which unfortunately, I had a hard time getting inspired by. CF (Terraphile Records/PO Box 317741/Cincinnati, OH 45231)

CRIPPLE CREW • Nation Of Death CD-R

Okay, basically this is grind core from France. It's really technical and has really tight drumming, but beyond that I can't really get all that into this one. For what it is, it's probably good, but it doesn't pass the threshold and become original or unique. The only thing that I find good about this is the drumming, the rest is run o' the mill. DJ (cripplecrew.net)

DAMEZUMARI • Angelus Novus CD

Three piece post hardcore weirdness. Their name suggest they're some type of cult that uses Japanese characters on the cover of their CD, even though their name sounds strangely Latin. Song titles like "Groundhog Day," "Coffee Spoons," and "Oh John" really don't give me any hints to what this band is saying or playing. I think this band is really going for that City Of Caterpillar vibe but I don't dig this either way. MV (PO Box 470112/Tulsa, OK 74147; magisterludi.net/damezumari)

DEAD CITY • No Faith In Fiction CD demo

Apparently this CDR is an unreleased studio recording by Dead City. Dead City plays dark and moody hardcore punk, sometimes fast like the d-beat, and then at times more metallic and with down tempo sections. Basically sounds like His Hero Is Gone influenced hardcore punk. The originality though lies in the use of synthesizers in the songs, which make this way more unique and adds a lot of dynamic and texture to the music. The vocals are well screamed and the recording is nice and full. The whole arrangement of electronic elements added to the punk/hardcore/slightly crust sound brings this album above the usual stuff, and I want to listen to it again. Good stuff! DJ (myspace.com/deadcity)

DEAD CITY • 3 Demos Done CD

It sounds like these guys started off as an okay hardcore band, and eventually turned towards indulgent masturbatory metal. The tracks are sequenced with newer material at the beginning and the early stuff at the end. It's a pretty dull ride. The first three tracks are fucking boring metal that lacks any guts or heaviness. The middle tracks are a little better, but hint at the direction they've turned to. Blaahhhh... I'm all for bands heading out and exploring music but that doesn't mean doing so always

produces interesting results. The hilarious press release attempts to blow smoke up ones ass with the statement: "There are no other bands like this." " Unfortunately, that's a lie. There are countless bands like this around, all of them forgettable. MA (Rock Vegas Records/245 Union St./Rockland, MA 02370; missionrockland.com)

DEAD HEARTS • The Words You Betray 7"

Whoa!! This record is awesome. Sounds little bit like American Nightmare, but Dead Hearts have something else going on in their sound. The music is thick and heavy, with solid song writing. The tempo changes and breakdowns are used effectively to propel the songs forward and keep the energy at a constant. "Heart Shaped Coffin" opens things up with a bang. Speedy execution hitting the listener between the eyes. From there on it's just one great song after the next. They switch up the speed from song to song to ward off any hints of monotony. Five songs here and they all destroy! MA (Triple Attack Records/PO Box 517/Hamburg, NY 14075; tripleattackrecords.com)

DEADPAN ROOKIE • Handshakes Are For Homophobes CDr

Deadpan Rookie is one person with a lot of guest artists on the various songs on this CD. This leads to a somewhat eclectic mix of styles. One song it will be hip-hop, the next acoustic guitar with singing, and then another song will veer off into a techno/noise direction. Some of it I liked. Some of it I didn't. The vocals on much of the acoustic stuff was on the nasally side being my biggest complaint. BH (Norm/696 Victory St./Lasalle, ON/N9J 1V7/Canada)

DEATH MOLD • CD demo

I imagine Death Mold plays shows in corpse paint and listen to Bathory's Under The Sign right before to get stoked. This is an awesome demo with five songs heavily influenced by Cradle Of Filth and Swedish metal like Dark Funeral and Dissection. The songs are fairly short (all around the 2 minute mark) which is my only complaint. Other than that the song writing is intense and the production is amazing. MAH (deathmold.com)

DEERHUNTER • Turn It Up, Faggot 12"

This is a good record. Sassy, dancey punk in the vein of Gogogoairheart or any other random band off GSL. I usually can't stand this type of stuff, but I find myself listening to this record a lot. I don't like the album name at all and I feel weird owning something like it. The press release says that it's a joke because it's what people always scream at them when they play shows. I still can't find the humor. TH (Stickfigure Records/PO Box 55462/Atlanta, GA 30308; stickfigurerecords.com)

DEL CIELO • Us Vs. Them CD

I love Del Cielo and with each record I seem to love them more. While their sound is atypical, their feel, their message, and their point is totally punk. Their title track speaks to this point, about how punks are separated into categories to our own bed politically and personally. A number of other songs talk about sex, confidence, and becoming a woman in all the confusion. They aren't afraid to show weakness and honesty. Personal stories of struggle and survival as a woman in the world speak to me in a very real way. Their songs sound so pretty, but there is a such a dark side to all of it that gives them a nice depth. Even with all the rocking and melody, your can't help but feel like there is so much more than "girly rock" going on here. I love the fact that DIY bands of all styles can play together and that this band hasn't been pushed into the margins by the idea that if isn't loud and fast it isn't punk. Del Cielo is an amazing band because they embody so much of what it means to be a punk girl and I hope for more records in the future. LO (Lovitt Records; lovitt.com)

DESTRUX • Enter The Thrash Kick 7"

What: DIY sk8 core. Why: skating, living your own life, stupid people, Destrux anthem. Where: NY state. Verdict: sounds like they're having fun and I liked the vocals. Notes: how can you thrash the system when your drinking Coke and playing Nintendo? CD (Punks Before Profits/537 Caroline St./Rochester, NY 14620; punksbeforeprofits.com)

DESTRUX • Enter The Thrash Kick CD

Here we are... yet another drop in the thrash core bucket. As if you didn't have enough hyper kids yelling about why they play thrash and ride skateboards. The lyrics on said subject matter appear to have been written by a linguistic ballerina; one who is all fired up and just doesn't have the time for punctuation. There is also a song inspired by the movie Labyrinth. And I thought the only good thing about that movie was David Bowie's package and sweet hairdo. I do say. There is something that almost gives one a heart attack or an aneurysm by just listening to music like this some times. And I even like fast music! But if it's going to be fast it also has to be powerful. Take a breath my friend... breathe. In hindsight, I guess that this is one of the great things about this whole DIY punk hardcore whatever the fuck you call it scene, anyone can release something on their own and have some knucklehead like me review it. No matter how forgettable it is! Ha! I'm just kidding, now go have fun and don't get hurt. Ciao. CF (Bloody Money Records/PO Box 241/Orland Park, IL 60462)

THE DIFFERENCE BETWEEN • CD-R demo

Standard youth crew musically and lyrically; pride, and how the scene is not as cool as they think it should be (has it ever been?). Hey, there is no use in getting upset over trivial shit like a transitory "scene." It's a big world out there, so why not write some songs with relevance? MA (700

Phoenixville Rd./Route 198/Chaplin, CT 06235)

DIP LEG • The Sympathy Without Love CD

Eight emcore songs from this Japanese quartet complete this CD. The music is mid-tempo melodic emcore played well enough, but could use more variation. The male vocals are screamed in Japanese with a monotonously bad tone ruining this CD for me. The tone is so monotonous, it could have been looped producing the same effect. The lyrics are translated literally, making them confusing at best. I can tell this band has something to say, but I'm not sure what it is. Including general explanations of the ideas behind the songs would solve this problem. In the meantime, I'd focus on finding a solution to the bad vocals. PK (I've Come For Your Children/252 Barker Rd./Nashville, TN 37214; childismine.cjb.net)

DISPENSING OF FALSE HALOS • Growing Up... CD

When I first saw this was an Init Records release I got really excited. It was basically what I expected it to be, a large helping of emviolence. I used to really hate terms like those but face it; if I say that you pretty much know what I'm talking about don't you? Anyway, I think DOFH could've been a little more than they put themselves out to be. Most of the songs start off with chaotic grind and go into the classic melodic screamo verses everyone is so fond of. Or vice versa. It all comes off as being kind of mediocre, while they appear to have the talent to make themselves stand out. Not much else to say about this band; this is all basic stuff from this genre and if you're heavily into it, you'll probably love it. I will admit that the city design imprinted on the CD is badass, though. Nice, simple layout through and through. WC (Init Records/PO Box 871/Sioux Falls, SD 57101; initrecords.com)

THE DIVEBOMB HONEY • 7"

Four rock songs with keyboards and male/female vocals. Is this the Twin Cities party rock band? There's an extensive "love list," but no lyric sheet. Since Felix Von Havoc is on the list of love, maybe he knows what The Divebomb Honey are talking about on songs like "Pants On Fire," "You Wanna?!", and "Kinky Kinky?" I couldn't figure it out, since my copy skipped too much. PK (803 Thomas Ave./St. Paul, MN 55104; myspace.com/thedivebombhoney)

DOPPELGANGER • 7"

This band plays blasterific powerfully violent "music," like a hurricane through your stereo. Lots of lyrics about the scene, addressing the inadequacy of many punks, and, of course, scenesters. Fifteen numbers crammed onto this slab of vinyl. Good stuff, get your fast fix here. CD (625 Thrashcore; 625thrash.com)

ENTREAT • Deincubation CD

Entreat are about what I expected just from looking at the cover and layout. Before I say what I think, here's my disclaimer: I listen to very little metal. I'm not completely clueless, but it was never really a big thing for me as far as "real" metal goes. Perhaps all this lame creepy "singing" is normal for most metal bands and I'm making a big deal over nothing. All I know is, it sure rubs me the wrong way. Everything else about the sound is alright though. I'm into this band when they're fast and hard, especially the solos. If they pulled out the gothic vocals this would be easier on the ears. It's sad when bands with talent and potential can't hold someone past the first minute of a song. Maybe their old album was better. WC (Moonlee Records/Pot Na Breg 8/5250 Solkan/Slovenia; moonleerecords.com)

ESCAPADO • Hinter Den Spiegeln CD

Escapado is an emotionally charged hardcore five-piece from Flensburg, Germany. The music is pretty fast paced and solid, really nice guitar lines in here. This seemed good to me at first but I can't get over the borderline nu-metal/metal-core singing vocals that tend to show up. Also, there's no translation for the lyrics and I haven't taken a foreign language course in a couple years, so my German is a bit rusty. Some songs remind me a little of Funeral Diner, which is definitely a good thing. I dig the feel of the music but I'm still unsure about this one. It's a real gray area, but worth exploring if you want to delve deeper. WC (Alerta Antifascista/Postfach 2318/24913 Flensburg/Germnay; no-pasaran.org)

ESTEL • My Dreams Are Like Rabbits, They Built A Tunnel... CD

Keyboards, guitars, drums, bells, and lots of other instruments. But there are no vocals, except for some creepy whispering on the last song. The music has a mid-tempo garage rock feel to it with some techno and surf influence thrown in. The songs are tight but, after a couple have gone by, they tend to fade into the background and start sounding the same. A lot of this can be blamed on the relative lack of tempo changes, almost all the songs have the same tempo until you get to the last one which takes on a more dreamy/meandering pace. The last song would be a good break from the rest of it but it goes on for somewhere around 18 minutes. This was interesting at first but quickly lost my attention. BH (Little Plastic Tapes/64 Derry Dr./Crumlin, Dublin 12/Ireland)

THE FACTORY INCIDENT • Red Taps CD

Six rock songs from this DC based quintet. The minimally spoken male vocals are flat and boring. The music is competently played rock, but nothing special. No lyric sheet, but the lyrics seemed personal and introspective. Don Zientara recorded these songs at Inner Ear, so it sounds good; it's just boring. PK (Postfact Records/PO Box 21041/Washington, DC 20009; postfact.com)

THE FICTION • Titus 7"

As with any other band, this release is considered "their most important release to date" but I find it to be hardly that. Emotive hardcore with a substantial underground following, but I don't find anything important about this release except that they do an almost decent cover of The Jam's "Going Underground." But like I said: almost decent. MV (Dark City Records/624 Lorimer St./Brooklyn, NY 11211)

FINE BEFORE YOU CAME • Cultivation Of Ease CD

This just IS what one of the threads of rock is today. I call it rock because most genres have diluted so much from their original color. The sound that was once indie rock is no longer unique to independents. To me it sounds incredibly like Stratego, but they may not be so well known. Maybe a bit like Braid or early era Franklin. It's got a beat, you can dance to it, and it's mostly melodic. The energy is high, and it's very well executed. Infectious. Lyrics included. If this sounds like what you listen to, it IS a sound you'll like. DF (Green Records; greenrecords.net)

THE FIVE OUTSIDERS • On The Run CD

At various times this sounded like the soundtrack to a '60s surf movie, the soundtrack to a spaghetti western, and something you might hear at a ho-down. What you get is electric, non-distorted guitars with lots of reverb, drumming that alternates between a driving surf-rock sort of rhythm and a marching/galloping feel and saxophone overlaid at strategic points. There are no vocals. This is well put-together but not being all that interested in these genres I can't really say that I liked it, but someone who's into this sort of thing probably would. BH. (Acme Records/PO Box 441/Dracut, MA 01826; acmerekords.net)

FORMALDEHYDE JUNKIES • demo

This band plays way catchy, dirty early '80s style hardcore. "Date Rape Revenge" was the best song, in my opinion, though "Smoke And Stab" was rad too. Five songs. A good start for this band. I like it. CD (\$3 to Andy Peterson's Army/674 Van Buren/St. Paul, MN 55104)

FOUR LETTER WORD • Like Moths To A Flame CD

In a time when melodic "punk" is just as conventional as American Idol appearances you really have to try hard to make songs that are good, or at least somewhat refreshing. All you get here are a dozen tracks of overproduced songs that 88 Fingers Louie wrote and decided to put in the trash, or even worse, on comps. FLW are just as stagnant as the last band that did this, and the next 50 that will in a week or so. The lyrics, while well-intentioned, read like a 14 year olds poetry journal with a Dead Kennedys logo scribbled on the cover. MAH (Newest Industry/Unit 100/61 Wellfield Rd./Cardiff/CF 24 3DB/UK; thenewestindustry.com)

FREE DUMB • The Freedom X Pediton 7"

Blazing hardcore guitar and intense tempo move most of these songs forward with energy and umph. These scorching sounds make good company for the scorching, screamed vocals. This band is from Norway, so they tend to echo that pleasingly heavy Scandinavian sound with ease. The word d-beat wouldn't be too far off. Half of the songs are sung in (what I assume is) Norwegian, the two I can understand are about wasting your life being wasted all the time and why President Bush is evil. I like these Norwegians. LO (Antirock Distro c/o Runerud Rudberg/PB 34/Vålerenga/0626 Oslo/Norway)

FUNERAL DINER • The Underdark CD

Funeral Diner, who have brought you numerous splits, EPs, and full lengths, visit us again with eight brand new songs (two of which are instrumental). This release caught me off guard, it's a bit different from their last song from the split with Welcome The Plague Year. They have gone for a more epic and progressive approach to the "screamo" genre, bringing in some pedals and even a keyboard on some songs. While they may have lost some ground in their furious and powerful sound, they gained in the dynamic and experimental region. This is definitely an expansion on previous works, which honestly might turn off some listeners. The lyrics mirror the music: tortured and soaked in negative imagery. There is definitely a theme going on here. Nice work. CB (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

GARMONBOZIA • CD

Here we have the first full-length album from this Minneapolis based 6-member band. This is truly a unique album and an original sounding band as well. The songs range from slow and gloomy to fast and heavy, all the while incorporating a cello, male and female vocals, and a thick and down-tuned sound throughout. I always thought that a cello could be added to punk music and have a cool effect, and here I finally have an album that does just that. The melodies are intricate and well written, and the lyrics are really meaningful and cover topics that hold much weight, such as the treatment of women in the punk scene, and the extreme difficulty of mental illness, taking medication and how others perceive it. This is a great album that I highly recommend. DJ (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profanexistence.com)

THE GIBBONS • Hope, Inc LP

The Gibbons still sound very similar to Lawrence Arms (especially in the vocals, but the music as well), but I'd venture to say these songs have progressed since the earlier 7 inch I reviewed. The lyrics are definitely more political (songs about American policies, personal politics, war, etc.) and the music tends to be a bit more hard-hitting. If you're into that mid-

west punk style, you should check this trio out. For fans of the Broadways, Lawrence Arms, and maybe some No Idea Records bands. Nice silk-screened jacket, too. CB (Grateful.../505 Washtenaw Rd./Ypsilanti, MI 48197)

GLASS & ASHES • Aesthetic Arrest LP

This is the new No-Idea band. It's their answer to Torches To Rome or Yaphet Kotto. It's raucous punk with a rock and roll influence. I saw this band on my 16th birthday back when they went under the name Kenji and Yellowcard opened for them. They have come a long way. TH (No Idea Records/PO Box 14636/Gainesville, FL 32604; noidearecords.com)

THE GOLDEN YEARS • A Boys Words CD

One guy with a guitar who is joined by another singer on one song and harmonica on another. I'm not one for this sort of thing, but even if I were I would have to say that this is bad. The guitar accompaniment is just a boring constant strum, which could be overlooked if the vocals compensated. Unfortunately they don't, they just follow the music with this mewling sound that lies somewhere between Bob Dylan and a dying cat. There's also some interesting tracks that consist of a short amount of music followed by a bunch of silence, one case is about a minute and a half of music followed by 15 minutes of silence. Not good. BH (PO Box 241/Orland Park, IL 60462)

THE GOOD GOOD • Afemera LP

I do not really understand why bands and labels make it so difficult to find their names in a record. After finding it buried inside, I see that The Good Good have recorded a new record and released it on Harlan Records. You may have previously heard of this band from their split LP with Cha Cha Cha. Either way, The Good Good plays cute electronic indie rock. It kind of sounds like something that might appear on K Records or Kill Rock Stars, but it's got its own edge for sure. I'm digging it. Seventeen songs. CB (Harlan Records; seemybrotherdance.com)



GREY DATURAS • Dead In The Woods CD

With a sound that is colossal, piercing, and impossible to predict, Gray Daturas may very well be to Australia what Boris is to Japan or Sunn O))) to the United States. Dead In The Woods bears seventy minutes of material, and like the aforementioned artists, its futile to pigeonhole or turn down. This trio can blast out riffs like Pelican or Dead Meadow for three or four minutes before turning into noise giants that could make Throbbing Gristle blush. I can't believe they aren't touring with Fantomos, or something insane like that, cause they deserve it. MAH (Crashing Jets Records/PO Box 3341/Melbourne, 3001 Victoria/Australia; crashingjets.com)

GRIDE • 1996-2003 CD

A forty-nine track discography CD of Slap-A-Ham style powerviolence with songs that linger around the one minute mark. Gride (who I'm sure Australians constantly mistake for Grade in conversation) were a Czech

Republic band that existed from 1996 to 2003. This album brings together all of their recorded material, which was mostly released on compilations, tributes, and splits. While Gride's style is a little more interesting to your average fast-as-shit grind band, it's still fairly standard. MAH (Plazzma Records c/o Peter Printa/Menskivska 8-1238/16000 Prague 6/Czech Republic)

GRUNTSPLATTER • Pes Maiden CD

Nice name... Musically, Gruntsplatter creates soundscapes which are dark and uneasy. While I enjoyed the cold tone of "A Hasty Grave" the overall experience was uneventful. MA (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

GRYRELEOTH • Spinning A Vibration CD

Gryreleoth is another one of those bands with great lyrics and ideals that I simply cannot get into because of the music. This is basically really simple rock from Cincinnati with lyrics about revolution, anarchy, and taking a stand. All great on paper, but the music really bores me. There are some traces of folk and some songs are more pop-ish than others, but they never seem to go anywhere. They've got seven songs here and they all seem too mellow and simple. Then again, that's probably what they were going for. WC (\$6 to Terraphile Records/PO Box 317741/Cincinnati, OH 45231)

HARD SKIN • Same Meat, Different Gravy LP

(Note: certain parts of this review are to be read in a strictly cockney accent, like if you were reading *Viz* magazine). Anyone who knows me knows I fucking love Hard Skin. While I may have left me boots and 'braces 'angin' on the wall, and picked up the old bullet belt and Discharge jacket, I still get into a bit of the old street rock every now and again. These boys are all about 'avin' a laugh and 'avin' a say and playing the best skinhead music since the Cockney Rejects grew their hair. This LP is a right bit of fresh air mate, even for a dreary cruster like me self. Imagine the Upstarts (the Angelic ones that is), the Rejects (the Cockney ones), and Sham (fucking 69! Are you daft!?) rolled up all together. Hard Skin gets all the stereotypes right and bang out one fun as all hell record. Fucking hell me crop has grown out. I always thought Fat Bob looked like 'arry the Bastard from The Young Ones. Piss off me son, now serve up the main course me love! Nine out of ten! CF (Hermit Records/PO Box 309/Leeds/LS2 7AH/United Kingdom; hermitrecords.co.uk)

HAYMAKER • Lost Tribe 7"

I almost wanted to give this a bad review, just to counter the opening song, "Please Give Us A Good Review." Alas, the music is pretty good, so maybe next time? The songs charge full steam to the edge of obliteration. I like the guitar playing with abrasive notes to give the overall tone of impending doom. Lyrically, some of the more interesting ones I've heard a read in a while. They have a strong anti-American sentiment. Which leads me to wonder if they are like the Canadian tourists who go around Europe with a Canadian flag stuck on their clothing and luggage to signify that they're no damn American! Lest anyone think otherwise! Anyway, where was I? Oh yeah... The lyrics are sometimes humorous (like "A Fight In The Pit" which reminds me of "Street Fight" by Breakdown in tone. Meaning, a must hear!) to topical (like "US War Machine" and "Holy War Idiot"). Direct and to the point. Another fine addition their discography thus far, and to your collection as well. MA (Deranged Records/1166 Chaster Rd/Gibsons, BC/VON 1V4/Canada; derangedrecords.com)

HEWHOCORRUPTS • Discographer CD

This release collects the band's work to date, although I'm not sure if they broke up. The CD begins with live tracks, some remixes, and then goes into a horrid cover of "Welcome To The Jungle." It has songs from splits, compilation tracks, and their demo. Hewhocorrupts plays intense, fast, and brutal grind with lots of blast beats, crazy screaming, and breakdowns. They are very talented at what they do, but sometimes the bassist plays "slap" bass and it makes me laugh. The snare also sounds like it was picked up at a garage sale for \$5. Other than that, they are quite enjoyable and I hear they are amazing live. This discography doesn't have any lyrics or live pictures—that sucks. Sixty-one songs, 64 minutes. CB (625 Thrashcore; 625thrash.com or Forge Again Records; forgeagainrecords.com)

HK • H-K CD

This band is definitely reeking of European hardcore. If you're into bands like Kaospilot and Daitro, you'll probably dig this. There's some chaotic parts, some time changes, and lots of dynamics. It's not as good as some other bands going right now, but I imagine they have lots of potential. They also have two splits out, and an upcoming LP. The lyrics are in French and English; they sing/scream about personal issues, mainly in a political way. Self released on a CD-R. Four songs, 15 minutes. CB (HK/11, Route De Montchanin/71450 Blanzay/France; maldorcollective.com)

THE HOLY MOUNTAIN • Bloodstains Across Your Face CD

A fumed and frenzied hardcore assault from Florida's The Holy Mountain. I assume most people already know The Holy Mountain from their touring and hype alone, and I heard somewhere that they already broke up, but I am usually wrong. So on with the review! THM feature member(s?) of the deceased Combat Wounded Veteran and play thrashed out punk similar to Tragedy and Poison Idea. This album surpasses angry to goes right to

mega-fucking-pissed mode. I'm talking "Jack Burton on the phone with an operator trying to get a listing for Mutual Fidelity Insurers of Sacramento after the Pork Chop Express was just stolen" pissed. MAH (No Idea Records/PO Box 14636/Gainesville, FL 32604; noidearecords.com)

HOPE COLLAPSE • Year Of The Leper CD

Just your basic, thrashy metal here... not much to say beyond that. Some of the songs have a good amount of energy, others have a plodding feeling. There is a bit too much double bass drum for my tastes and a couple of the songs are a bit heavy on the blast beats as well. The vocals are your usual "demon with a sore throat" sound. It is tight though, so metal heads will probably want to check it out. BH (Inkblot Records; inkblotrecords.com)

HOT BACK DESIATO • CD

Eight sludgy rock songs from this Oakland based quartet. The male vocals are deep and growled over slow paced rock that could have been on the Sub Pop roster of the early '90s, somewhere between The Melvins and Mudhoney. The lyrics are complete nonsense. PK (\$7 to Lummo Records/5245 College Ave, Box 441/Oakland, CA 94618)

I OBJECT • First Two Years CD

This band is, of course, really good. After I heard the 7" and split with Forever Youth, I was achin' to hear me some more. Youthful DIY hardcore punk that is sincere and stands behind it's message. Fast hardcore punk stripped down to it's basic tenets of playing your heart out singing about things that matter to you, having fun, and making punk a diverse place. Barb's vocals and lyrics make this release stand out more than your average punk band. Honest and critical thoughts about the scene and world, sure to make people think, set to hardcore punk that sounds to me like it's

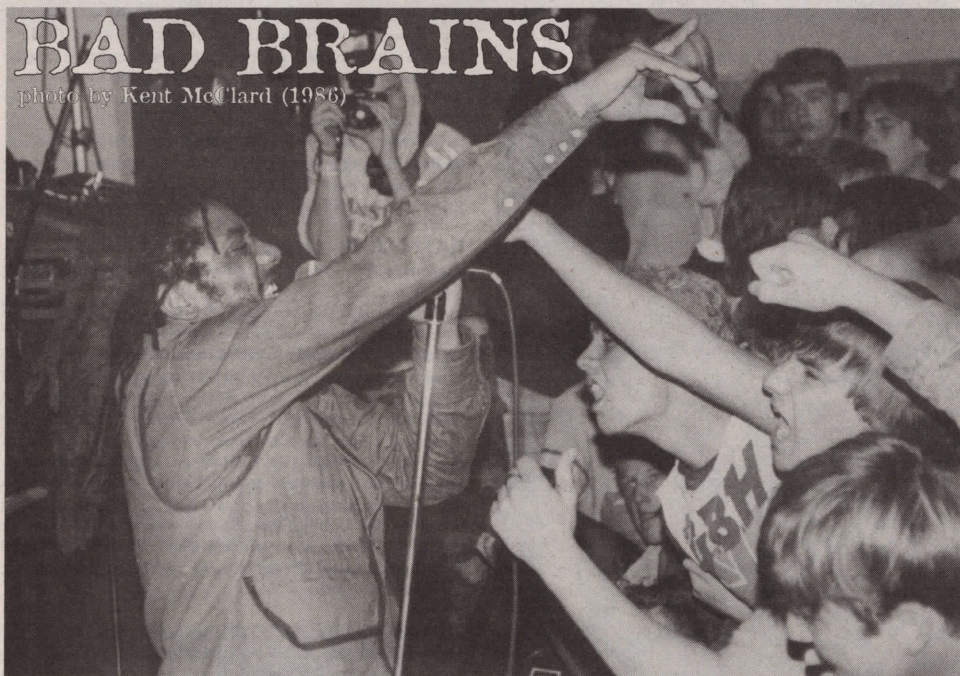
guitars, some chugga breakdowns, and a little bit of double bass thrown in for good measure. The dual male vocals are screamed, with the gruff vocalist coming out on top. The lyrics advocating violence conflict with the general posicore feel of the rest of the album, with most of the content revolving around friends, friends, XXX, and... friends. I can stomach most of this tired sound, but the sing-a-longs are fucking nauseating. Save that shit for shows. PK (Init Records/PO Box 871/Sioux Falls, SD 57101; initrecords.com)

IN STORA • Miasma CD

This band hails from the small country of Latvia (I'm pretty sure), which is on the western border of Russia, south of Estonia and Finland. The music is hard to put a label on... it has some modern metalcore, emocore, and maybe even some screamo elements all mixed. The lyrics are about losing you, dying over relationships, and stars falling, they sing in both English and Latvian. The words are screamed, for the most part. This isn't great, but it's the first band I've ever heard from Latvia, which is pretty neat. CB (Old School Kids Records/PO Box 64/109147 Moscow/Russia; oskrecords.com)

INSUICIETY • Believe And Die 10"

Straight from Deutschland come Insuiciety who pump out doom laden pounding slowcore. The songs progress in a creeping fashion and have some very strained and harsh vocals. The guitar is tuned downed and totally fuzzed out while the drums beat out slow apocalyptic rhythms. I particularly liked the second side; it totally shows the bands best songs and has some really catchy rhythms. People into Graves At Sea and other sludgy bands check this out. CF (Trujaca Fala/PO Box 13/81 806 Sopot 6/Poland; trujacafala.com)



BAD BRAINS

photo by Kent McClard (1986)

influenced strongly by early DC stuff, and the international hardcore punk movement. Oh, yeah and a good cover of the Avenger's punk classic "We Are The One." On this disc you are treated to the pink 7", split 7" plus unreleased and comp tracks, for a total of 25 tracks. Good shit. CD (Punks Before Profits/537 Caroline St./Rochester, NY 14620; punksbeforeprofits.com)

IF LUCY FELL • CD

Heavy, metal influenced hardcore from Lisbon, Portugal from the ashes of As Good As Dead and Heykin. I came up with a good joke about Lucy falling in the woods and no one around being able to hear it, but I couldn't think of a punch-line so I let it go. Anyway I'm an idiot and this CD is rad. MV (iflucyfell.tk)

THE INDEX FOR POTENTIAL SUICIDE • Sex, Violence, Whatever CD

IFPS plays grindy, experimental screamy hardcore. Sometimes they get a little noisy, too. They played from 1998 to 2002, released a few records (including a split with Usurp Synapse), some seven inches, and a compilation track. If you're into bands like Bastard Noise or Usurp, you'd probably like this band. One of the members is now in The Disease. I did enjoy the layout for this discography for the most part—lots of pictures and a storyline, although lyrics would be nice too. Thirty-nine songs, 63 minutes. CB (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

IN THE FACE OF WAR • Live Forever Or Die Trying CD

Ten metallic hardcore songs plus a Foo Fighters cover from this XXX quintet. Musically this is mid-paced to fast metallic hardcore with METAL

to song is fast to slow tempo per every few songs. Well done for what it is, but I suppose it's not as interesting or catchy as I'd like it to be. DJ (Finga/PO Box 458/Boston, MA 02129; kermitsfinger.net)

KILL CRUSH DESTROY • The Weaker We Get... CD

Thirteen fast hardcore songs from this quintet. There are some slower parts, especially towards the end, but the bulk of this is fast paced hardcore with most song lengths averaging just over a minute. The male vocals have a semi-snotty quality that works well with this music. The lyrics are sarcastic and cynical words aimed at the world we inhabit and specific people within it. Some of the lyrics are too cheesy: "with pure black hearts anything's possible," but most are well thought out words simultaneously attacking and embracing the ugliness of this world. Good job. PK (Dark City Records/624 Lorimer St./Brooklyn, NY 11211)

KLONOPIN • 7"

Ten fast, raw, dynamic, political hardcore songs from this southern California quintet. The female vocals are brutally screamed with a tortured urgency. The tone of her voice sounds like Jackie from Coleman and at times it walks the beautifully androgynous line propagated by Victoria from Dada/Institute/Karst. The lyrics are ugly and in your face. They revolve around the atrocities we witness on a daily basis and how they manifest themselves in our lives. Klonopin put this record out by themselves. I cannot believe how fucking awesome it is. Long live raw, honest, political, DIY HC. PK (\$4 to NutZac/2063 Manchester Ave./Escondido, CA 92027; klonopin666.com)

LACK OF INTEREST • Take Another Step LP

Okay, so this is a new LOI LP. You should be excited. It's fast, loud, short, and extremely pissed off. It's blistering, raging hardcore. But the guys at Deep Six must have been smoking weed with Dystopia when they finalized the artwork for this album. The cover is a giant smiling yellow face which, if you think about it, is the exact opposite of what this album actually is. TH (Deep Six Records/PO Box 6911/Burbank, CA 91510; deepsixrecords.com)

LADY OF THE LAKE • I Didn't Hear You Come... CD demo

What I was hoping for when I got this to review was some triumphant King Arthur rock. But what I got instead was a cross between some emo-esque rock sounds and poetry. This band has their sound down to a method. Floating little guitar lines, a sensible drummer, and a lead singer who knows just when to hit those really emotional parts just right so his voice sounds really desperate. I think what would be really cool is if when you went to go see this band play if the singer was really ugly. Not just kind of ugly, but really ugly. Like a hunchbacked, overweight, goiter-dangling, food-stuck-in-his-beard type ugly. That way anyone who had self-confidence issues at the show could be like, "I thought I was ugly, but damn!" But in all honesty the production on this CD is good it has a nice clean sound where everything is distinguished. But it's still not ugly enough or King Arthur enough. CF (ladyofthelakeband.com)

THE LEGACY • We Gave It Everything... CD

Six metallic XXX hardcore songs from this English quintet. The music is mid-paced melodic hardcore. The male vocals are shouted/screamed and work well for this style. The lyrics are personal reflections revolving around living a positive (drug free) life. The cheese factor is low, which is probably due to the fact that these guys live in England. There are no overt XXX songs (good), but the lyrical content was redundant. If The Legacy addressed important issues in their songs, I would have been excited about this record. PK (Dead & Gone Records/17 Diver St./Sheffield/S13 9WP/UK; deadandgone.co.uk)

LIFE CRISIS • Unpeaceful Protest 7"

This band has a shitload of energy. Life Crisis plays anarcho-punk with an often metallic edge to it. The guitar riffs are well written, original, and catchy, and the guitars have a great buzzsaw tone that isn't too over the top. The bass playing is frantic, and the drumming is really tight and well done and full of catchy fills. The lyrics are rad and the vocals remind me of Christ On Parade's Sounds Of Nature vocals. A good recording to boot, as well. I look forward to hearing more from this band. Hey, I just noticed this comes with a sticker. Cool! DJ (Get Revenge! Records/4118 Florida St./San Diego, CA 92104)

LORDS OF LIGHT • 7"

Lords Of Light are bad ass. They're sound is a bit hard to describe, but sounds to me some where between Spazz and Lack Of Interest. Great songwriting, arrangement, and lyrics. The guitar has a funny sound to it, because it is a baritone guitar, which I found out is a guitar with two bass strings on it. Any way, they manage to work out a sound that really rocks and is hard to pin down. Personal lyrics address issues we all face. I really liked the superhero smashing evil robot cop art, too. CD (625 Thrashcore; 625thrash.com)

LOS SOBRIOS EMPUTADOS • Insurgent Hymns CD demo

This is a sweet release from these Spanish singing punks up in Cheyenne, Wyoming. Twelve tracks of pissed off and catchy mid-paced hardcore punk on this disc, and it comes with a 'zine with lots of collage art to compliment the lyrics, English translations and explanations. Songs about the American lie, FTAA, the situation in Juarez, Imperialism, distracted white "anarchists", our fucked (mis)education system, class war, and more. This is a totally solid release that had me pogoing around the kitchen. I

THE INSURGENCY • Demonstrations Of Destruction CD demo

I am not one to say that using a drum machine is bad, as I have used one for 99% of my musical ventures, but the problem is that a drum machine makes crappy blast beats. If you don't know how to program drumbeats that have dynamics (which is easily done by slightly changing the volume levels of each drum hit), they sound like the drums in this music. The Insurgency plays crust/grind/punk with repetitive lyrics. The music is not all that interesting to me and the drumbeats sound too rigid and monotonous, especially when I know what a drum machine is capable of due to my years of experience using one. The guitar riffs are decent but could use more development, and the vocals are not all that interesting. This might be better if it was played by an entire band, but I can't really say. More practice needed, I guess. DJ (Brethren Of Misery/1216 Desert Ave./Parker, AZ 85344)

THE INTERVENTION • Fall 2004 CD demo

Very noisy emo with yelled vocals. This reminds me a bit of Maximillian Colby, they have the same sort of chaotic yet still melodic feel to them. The Intervention hasn't captured the same amount of intensity though and their songs start to take on plodding feeling at times. This is a bad sign when most of your songs are under three minutes. It does show promise though. BH (\$2 to PO Box 193/Bennett, LA 52721)

KERMIT'S FINGER • Shoot Yourself In The Foot CD

This band plays some pretty basic punk rock. The two-step punk beat and easy to write blues based chords. It's well played, and a few songs are catchy with relevant lyrics that I find interesting. Unfortunately the album doesn't offer all too much variety aside from 3 singers, one with Tesco Vee of the Meatmen sounding vocals. The only change of pace from song

want more! Oh, yeah, and it is free to those in the third world, or \$2 or trade for everyone else. Dang good stuff. CD (\$2 to Los Sobrios Emputados/1811 Eagle Dr./Cheyenne, WY 82009)

THE LOVED ONES • CD

I shouldn't like this, but I do. Former members of Kid Dynamite, Trial By Fire and The Curse play pop punk that I could only compare to Dashboard Confessional; even with a little acoustic song thrown in there. The only thing that kept me interested was their strong DIY ethics and political views contained in the lyrics. I had high hopes from first glance at this CD, but in the end I feel a little let down. MV (Jade Tree/2310 Kennwynn Rd./Wilmington, DE 19810; jadetree.com)

MACHINE GUN ROMANTICS • Everything So Far CD

This is a partial discography for this up and coming powerviolence band. It compiles their first EP, tour CD-R, demo, and a live set. Thirty-five songs in total plus they cover Infest! It also needs to be mentioned that this band uses random samples the correct way. "Your dad wears panties." TH (625 Thrashcore; 625thrash.com)

MAGNUS ELIASSEN • Lois Is Happy 7"

Two contemporary pop/folk/punk songs from this Norwegian singer/songwriter. The title track incorporates flute, along with acoustic guitar and male vocals, sung in English. The b-side is an acoustic cover of "Meat Is Murder" by The Smiths. In addition to the lyrics, an insert with accompanying explanations for the song choices was included (good), which helped me gain a better perspective on this record. With the current crop of neo-folk (Devendra Banhart, Joanna Newsom, etc.) gaining wide popularity, it's cool to see strong vegan politics being incorporated into this genre. Money from the sales of this record will go to a Norwegian animal rights group. Good job. PK (Smart Patrol Records/Kirkeveien 5/8009 Bodø/Norway; smartpatrolrecords.com)

MAGRUDERGRIND • Owned!! 7"

Blasting away at weak music, this band tears shit up with fastcore mayhem with some grind influences, heavy breaks and a constant layer of throat tearing high pitched vocals. My favorite song was "Circle Pit Casserole." A bit repetitive, but that's how it is, and it is well done in my opinion. Lots of blast beats, lots of fast beats. Good stuff for DIY grinders to take note of. CD (Punks Before Profits/537 Caroline St./Rochester, NY 14620; punksbeforeprofits.com)

MI AMORE • The Lamb CD

Musically, Mi Amore does a pretty good job with the heavy metal rock thing with some stoner undertones, but played with enough speed and sonic ferocity to make it an interesting listen—even for jaded assholes like yours truly. Stylistically they're a mesh of High On Fire and Converge (Kurt Ballou produced, recorded, and played on a couple tracks, not to mention Nate Newton contributes vocals on a couple songs). These guys can rock with the best of them. Songs like "Kingsnake, Crawl!" are so heavy with a groove it's damn near perfect. The vocals, on the other hand, don't really gel well with the music. Where the songs have depth, the vocals are one dimensional in range. The growl style may work fine with hardcore, but here they only detract and dampen the impact of the music. More bellow and less shouting and growling would do wonders. MA (Cyclop Media/16 Du Charron/Levis, QC/G6V 7X5/Canada; cyclop-online.com)

MIHOEN • 7"

Mihoen constantly serves up the goods, and this record is a solid ripper from start to stop. Fast and thrashy on the surface, but a close listening will reveal some catchy elements as well as some hard-hitting rhythms. There's a constant tension running through these ten urgent blasts of fury that is undeniable. The songs will hammer away with rapid speed then suddenly switch tempo for a more forceful effect. Great stuff. Played this record numerous times and it only gets better and better. Excellent packaging, as always from these guys, rounds out this flawless release. MA (Trabuc Records c/o Mihoen/Utrechtseweg 305/3731 GA De Bilt/The Netherlands; nodo50.org/trabucrecords)

THE MIRACLE • True Spirit 7"

I get a little leery of records with tattoo art on the cover. It almost always turns out to be something lame. The Miracle is a thankful rest from brocore and metal hardcore. The Miracle is a straight edge band with a tough edge and lots of sing along moments. Most of their songs deal with current scene plagues that take away from the meaning and commitment the bands members find crucial. Another song deals frankly with why they cannot support the US war in Iraq. Much of the music is formulaic and not particularly original, but it is played well, delivered with sincerity, and full of energy. All these things make it a good record. LO (Commitment Records/Klein Munden 38/1393 RL Nigtevecht/The Netherlands; commitmentrecords.nl)

MISERY • Next Time/Who's The Fool... CD

AWESOME!!! This CD contains previously released material; Misery's first 7", *Next Time*, and their best full length, *Who's The Fool...* As with Misery, the deepest and heaviest crust fucking punk is achieved in these recordings. The 7" sounds awesome. Chainsaw down-tuned chunky guitars, deep and heavy percussion, hoarse and crusty vocals, and an underlying wall of bass below the rest of the music all make this 7" heavy as fuck. The full length sounds similar, but seems to have more songwriting

of complex melodies and chords, and a bit more changeups in tempo. The lyrics of the 7" are misanthropic and depressing, and the lyrics of the full length are still the same but with a more political edge. Overall fucking great and a personal fave, with 2 classic crust punk recordings on one CD. Much respect for the everlasting Misery!! DJ (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

MOTORAMA • No Bass Fidelity CD

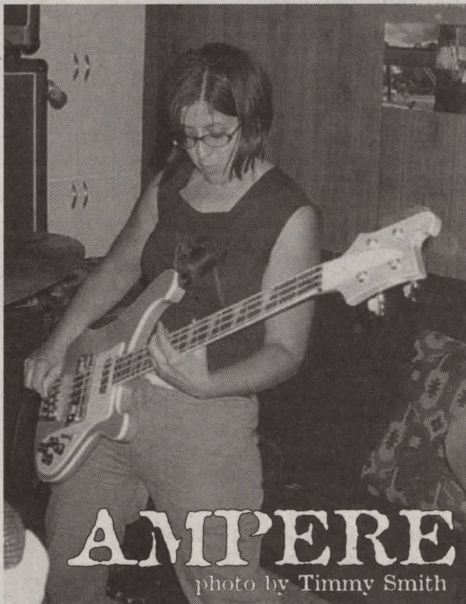
Twelve rock songs from this Italian band. The music is lo-fi with just guitar, drum, and vocals. The female vocals (in English) are spoken, sung, and screamed, all of which more or less go along with this stripped down sound. There was no lyric sheet, but song titles like "...77", "Wild Girl," "Your Boots," etc. reveal the (lack of) content. PK (Vidalo Records/Casella Postale 17033/00189 Roma/Italy; vidalocarecords.com)

MOTORAMA • Shy Girl 7"

Garage rock with a huge surf influence. Sort of reminds me of the Trashwomen, only less punk. The playing is raw and punchy. Three songs, and they are good. One thing I wonder about is, why is that these days nearly with all female vocals in garage punk there is an effect used on the recording of the vocals? MA (Vidalo Records/Casella Postale 17033/00189 Roma/Italy; vidalocarecords.com)

MURDER OF CROWS • CD demo

On this demo, this band plays a mix of crust/black metal/grind all rolled in to one like a hardcore demo wrap. Seasoned with non-understandable vocals due to over the top distortion, and a kick drum that doesn't seem to exist in the mix. I think it would really help the recording if there was less bass guitar (which drowned out the kick drum). Overall the music is not all that original, and sounds pretty sloppy. Hopefully this band will tighten up and find a more unique voice, as well as non-distorted vocals (the easy way to make weak vocals sound heavy, but only makes them unintelligible). They sound like they have potential, but just need to play more and find their own sound. DJ (Blinded By Billboards Records/4330 East Lakeshore/Wonder Lake, IL 60097)



NIKMAT OLALIM • Self-Devouring Land 7"

This is a really good release from this band from Israel. On the inside cover are two essays, one titled "Abusing Anti-Semitism" is a look at how anti-Semitism gets manipulated on many levels for contradictory reasons. The other is musings on the life of an Israeli soldier. Both were long and thought provoking. The insert is a poster collage on one side and lyrics and explanations on the other. Relevant and pissed off lyrics. Check out these titles: "Hollow," "The Complete Destruction Of Israel," "Idiotology," "No Way Out." Lyrics are in both in English and Israeli, with explanations. Musically this is some catchy hardcore punk with gruff vocal work, cool time changes, and moody build ups. I really liked the artwork and layout on this, too; no space wasted, the way it should be. Any one interested in a punk perspective on the Israel/Palestine situation should track down this release. CD (Boshet Records; gutzzy.com/boshet)

NO • demo

Fast and frantic thrash from two guys in Athens, GA. No lyrics sheet sooooo.... This is where the review stops. Check it out! MV (385 S Peter St./Athens, GA 30601)

NOCTURNAL EMISSION • CD demo

Okay, basically this is metallic punk rock with obvious thrash styles thrown in. Crossover pretty much, and not all that original. I do wonder how they managed to get such a rad sounding snare drum in a crummy demo recording. The music is okay, not all that original, but the band seems tight. The singer has a hard time keeping his timing of the words with the

rhythm of the music though, and I don't think his lyrics are all that great. A song about an ode to alcohol carries no interest for me, amongst other topics I find boring or mildly offensive, though they are intelligently written. A few songs have some original guitar riffs, so it is at times pretty good, but not consistently. Oh well, it's a demo right? DJ (Coleman Hamilton/935 Worden #2/Missoula, MT 59802)

NORTH LINCOLN • Truth Is A Menace CD

North Lincoln has a good mix of melody and intensity. The most obvious comparison is with Jawbreaker, though they don't exactly fit with either the early Jawbreaker stuff (like *Unfun*) or the later stuff. The song structure is more straight-forward and has a poppier feel to it like the later Jawbreaker records, but they have more of the intensity of the first record. Because of this I didn't find them boring like I did much of the later Jawbreaker stuff. They have the melodic hooks to draw your attention and the intensity to maintain your attention. Add in some gruffly sang vocals with lyrics that cover both personal and political topics and you can't really go wrong. Highly recommended. BH (No Idea Records/PO Box 14636/Ganiesville, FL 32604; noidearecords.com)

NUMB ASIDE • CD demo

This is sort of an emo/metal mix. The vocals are definitely in the emo-indie-pop singing vein while the guitar plays a lot of wanky metal riffs. The drums do a lot of really awkward tempo changes going from a more metal feel to something more appropriate for the emo side of the band and then back again. It sounds like they're singing about somewhat political stuff but the lyrics are MIA which is too bad since the region this band is from, Brazil, is in the middle of lots of interesting happenings at the moment. BH (numbaside.cjb.net)

OFFICER JONES • And His Patrol Car Problems CD

This band plays metal with a driving beat, not mushy at all. They throw in some odd tempo changes here and there and generally pull them off without sounding awkward. This is sort of a concept band where the members all dress up like cops at shows and the liner notes that come with this CD are in the form of a police report. The liner notes claim there is no political agenda behind this concept, which of course begs the question: Why bother? Regardless this is worth checking out. BH (Dorpstraat 31/3294 Molenstede/Belgium)

OREIRO • The Heartfelt Words CD

Oreiro hails from Poland and delivers 7 songs of emotional hardcore on this CD. They also have some creative metal elements hinted at and mixed in that give them an identifiable sound. Their album title seems more appropriate after reading the lyrics. Truly uplifting words of courage, hope, belief, and change. Thanks goodness for translations, these lyrics made me smile. The only negative note I have, and I hope it's not overly critical, is that the vocals and drums are set too forward in the music. The guitars seem to linger in comparison to the raspy vocals. That's all though, everything else is great. This band is solid. WC (Trujaca Fala/PO Box 13/81 806 Sopot 6/Poland; trujacafala.com)

OWEN HART • CD-R

What: Heavy, technical Converge style hardcore-grind. Where: Tacoma, WA. Why: dissatisfaction with society's rules of manhood, one mother's violent past, manual labor, drug ODs. Verdict: well played and executed. Notes: sounds like they have lots of fun making music they love; four songs. CD (4511 N 26th St/Tacoma, WA 98407)

PAINT IT BLACK • Paradise CD

The second album from this Philadelphia hardcore band, fronted by ex-Kid Dynamite/Lifetime guitarist Dan Yemen, is definitely an improvement from their previous. Harder guitars and harder vocals make this album... well, hard. More solid than I expected with longer songs and some pretty rippin' solos. Fans of Nerve Agents will enjoy. MV (Jade Tree/2310 Kennwynn Rd./Wilmington, DE 19810; jadetree.com)

PARASITIC • Infested Within 7"

I used to like grind metal a few years back. Then it diminished to mere tolerance. Just the other day that tolerance dissolved down the drain. Parasitic is heavy, crushing, and tight. If you like grind then you'll probably love this. Me no like this stuff no more... [Bur, Mike, you're missing the all important member(s) of Locust alert!—Lisa] MA (Deep Six Records/PO Box 6911/Burbank, CA 91510; deepsixrecords.com)

PEOPLE AGAIN • The Earth Is All That Lasts CD

People Again plays screamy metal that borders on grind at some points and at others gets more of a thrash vibe going. The concept behind the name is that learning to be a person again and allowing others to be people is a revolutionary act. The lyrics back this up. Musically, this well put together but the more grind-ish aspects put me off. Worth checking out if you're into screamy/grindy metal. BH (\$4 to Deadmen On Holiday Records/PO Box 11577/Milwaukee, WI 53211)

THE PHANTOM LIMBS • Random Hymns CD

Everybody's favorite demented band is back, playing more ghoulish and twisted circus music. The music truly sounds like a band of laughing crazies smiling from behind their instruments. I really think the keyboards are a carrying factor of this bands sinister sound. I like to think that this is what Bauhaus would have sounded like if they would have gotten better (not shittier). What would make this CD better would be for some crazy

booming laughter to break through every now and again like. "BooHahahaHa!" Like when you just went to stay the night in that big scary abandoned mansion and the door slams locked behind you type laughter. That would be killer. Just imagine a bunch of transparent kids with frizzy hair and top hats dancing around in dusty, moth-holed suits. That's what this CD sounds like. CF (GSL/PO Box 65091/Los Angeles, CA 90065; goldstandardlabs.com)

PINK LINCOLNS • *Background Check* CD

Thirty-two songs from this old school Tampa punk band. The music on this CD compiles various 7"s and appearances on compilations from 1987-2004. There are 11 unreleased songs and 19 covers, ranging from A Flock Of Seagulls to Wire and many points in between. If you're a long time fan, this will probably interest you; it bored the hell out of me. PK (Hazzard Recods/194 Harding St/Clearwater, FL 33765; hazzardrecords.net)

PINK RAZORS • *Scene Suicide* CD

Here's what I would define as "short & sweet." Robotic Empire gives us something quite different from their usual crowd. Pink Razors is extremely catchy, upbeat punk rock. They draw influences from bands like Kid Dynamite and The Broadways but certainly hold their own. They have eight songs, all fairly short in length but packed with those oh so catchy riffs that make you want to play it over again. The lyrics are clever and cynical, ranging from personal life, to comments on local issues, to national security, to friends. On a final note, they feature ex-members of Good Clean Fun and Stop It!! If you're into no bullshit pop punk, check this out. Eight songs, 12 minutes. CB (Robotic Empire/PO Box 4211/Richmond, VA 25220; roboticempire.com)



PIZZA CHEW • *I Want Our* CD demo

What: Sloppy punk rock hardcore. Why: patriotism, revenge, work, living the lie. Where: Atkinson, IL. Verdict: Bad to mediocre. Notes: Black Flag cover "Fix Me." 6 songs. CD (Philip Knowles/12780 E 2200 St./Atkinson, IL 61235)

POHGOH • *All Along* CD

This is the discography of the mid-nineties indie-pop band Pohgoh. This is not a genre I was all that into when this band was around and not much has changed in my feelings since then. It's melodic music with nicely sang vocals. One obvious comparison is Braid. This is well put together and worth checking it out if you're into this sort of music but it didn't do much anything for me. BH (New Granada Records/PO Box 291044/Tampa, FL 33687-1044)

POSITIVE REINFORCEMENT • *Out Of Ideas* cassette

These folks play some thrashy sxe hardcore. Pretty solid, nothing new of course, but hey, it's way better than that mosh shit, and they have a female guitarist. Seven songs here, with titles like "Typical Hardcore Song," "They Took Your Job," and "Life And Debt." They sound sincere and like they really enjoy this shit, which is what really matters. The best part is how instead of pictures of the members, there is pictures of their x-ed up hands, either doing the finger point or flipping the bird, and each member's x is bigger than the last. CD (Nation Of Finks Records/22

Boynton St. #3/Jamaica Plain, MA 02130)

POLAR • CD demo

Polar's three song demo reminds me of listening to records like the Car Vs. Driver/Spirit Assembly or Hoover/Lincoln split 7"s for the first time. There's just something refreshing about this band that I can't put my finger on. A ton of band's are still recycling the early '90s emo style, but Polar is one of the only ones doing it right. One of the better demos I have heard in a long time. MAH (polarpolar.com)

THE PRESS • *Noxious Saucy Beast* CD

The Press seems like one of those bands a lot of people are going to be into sooner or later. This indie-rock trio presents an EP that stands out from the emo-drive that is looked upon as "indie rock" these days. The music flows from spastic bursts of rock to well-crafted pop melodies. The singing is almost comical, not unlike Frank Black's vocal antics. While The Press apparently shares vocal duties somewhat equally, their voices collectively can come off as obnoxious rather quirky. These songs could also stand to be a little shorter, but this CD is still a lot of fun. It seems to be their aim anyway. I think The Press would put on quite a show live. Nobody could make music like this and have a serious stage presence at the same time. WC (Goodnight/690 Murphy Ave. SW #B8/Atlanta, GA 30310)

PROSTHETIC CHURCH • *Cat Parasol* CD

Only three songs, and it's three too many. Limp punk songs that go on forever and go nowhere. Next! MA (Media Attack!; mediattack.digitalbomb.com)

PROSTHETIC CHURCH • *The Life, History, And...* CD

Four long ultra-distorted unstructured rock songs with bad male vocals. This is an unmixed poor live recording. All I can hear are cymbals and vocals drowning out the distorted guitar in the background. No lyric sheet. One of the worst CDs I've heard in awhile. This is so bad; my review is probably the butt of some poorly executed joke. PK (Media Attack!; mediattack.digitalbomb.com)

PROSTHETIC CHURCH • *Ninja Tea For Animal...* CD demo

Prosthetic Church clambers through a half hour of lo-lo-lo-fi post punk, caked in white noise and white out. Imagine listening to a Chromatics record while watching a shitty Joy Division bootleg VHS. It feels numb, it sounds numb, and I love it. MAH (peacework.com)

REASON OF INSANITY • LP

These boys play some old school sounding thrashy punk. The sound is not unlike something you would hear on the *Killed By Hardcore* compilation, very early '80s Finland type stuff. I really wish I had more to say. Ugh... it's fast punk... they cover some songs... ugh... your ugly. CF (Psycho Wolf)

RENTOKILL • *Back To Convenience* CD

Fifteen melodic punk songs from this Austrian four piece, including a Rancid cover. The music in mid-paced to fast punk, with melodic vocals (sung in English) putting this squarely in the poppy spectrum of this genre. The lyrics are mainly personal with a couple of nods to animal rights and the war in Iraq. The bulk of the lyrics are vague story-like diatribes about nothing too important. This CD is mediocre at best. PK (Engineer Records/1 Chandoes Rd./Turnbrige Wells, Kent/TN1 2NY/United Kingdom)

RICHARD RAMIREZ & SKIN CRIME

• *Pleasure, Commerce & Disease* CD

Take the web address at the end to heart, this is for noise fans. There are five long tracks in the ten to fifteen minute range, and the first one will certainly scare off the unprepared with a very dissonant composition. The others have their own unique identities from fuzzy to diffuse back to clattering loud bramble. Not random, these folks have clearly been doing this a while. If you like real noise, you'll probably like this too. DF (PAC Records/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

THE RITA • *Bodies Bear Traces Of Carnal Violence* CD

HeartAttack seems to send me all of the noise stuff they get in for review. Maybe it's because I am the only reviewer who will endure an hour of distorted, harsh noise. Which is exactly what you get with The Rita. Two tracks = one hour, two seconds on *Bodies Bear Traces Of Carnal Violence* and every second is pounding and coarse. Tons of vicious feedback that my speakers doubtlessly are having trouble handling, and definitely won't recover from before the next review of what will most likely be a horrible mosh-metal demo. Give Immaculate:Grotesque or Sissy Spacek a 50 dB boost and listen to them while your head is out the window of a 99mph car. MAH (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

SCHIFOSI • *Half Lit World* 7"

Australia's version of Tragedy. The only variation is there are three (count 'em, three) vocalists. The music is a heavy metal wall of distortion that plods along at mid tempo. Schifosi does it well. But there's not much, if anything, to set them apart from the legions of bands out there who have studied Tragedy's every record. So, if you really, really like Tragedy, and feel you need yet another record by a band that is directly influenced by them, here you go. MA (Aborted Society Records/PMB 1577/1122 East Pike St./Seattle WA 98122; abortedsociety.com)

SEA OF THOUSAND • *The Church Of Total Collapse* CD

This one is a pretty run of the mill emotional hardcore album. Screaming vocals, Converge-like disjointed riffs and beats, and some melody for that emotional edge. I wasn't very impressed and this isn't really all that original. The lyrics are generic as well. Ho-hum. DJ (State Of Mind Recordings; stateofmindrecordings.com)

SELF EMPLOYED SAVIOR

• *Bright Ideas Bringing The Darkest Deaths* CD demo

Sounds like a bunch of guys from down the block who really like Grief and Circle Of Dead Children having a good time, playing some death metal induced hardcore in their garage. If they don't bother me, I won't bother them. MAH (3122 14th St. SW #11/Minot, ND 58701)

SHORT FAST DEAD • *6 Song 7"*

This is a cool 7" from this East Coast hardcore band. The covers are hand screened on cloth. The lyrics are dark and depressing. The music is what you would expect (in this case that is a good thing); straight forward hardcore that is influenced by '80s US hardcore. Definitely worth checking out for those that are still into this style of hardcore. KM (Short Fast Dead/4 Ringgold St./Providence, RI 02903-1433)

SIDETRACKED • *One Lane Road Ahead* CD

Finally! Hardcore for the ADD-stricken amongst us! Most of these songs are under 20 seconds or less, and only a small handful of them make it around the minute mark. It's a shame there aren't any lyrics available. From Washington, Sidetracked is fast, fun, and easy to get into. Not Locust-style short songs, more on the side of old-school hardcore with blasts of power. I can only imagine they'd have lots of energy live. Pick this CD up if you get the chance; it's limited to only 55 copies and you don't want to miss out. WC (4315 N 8th/Tacoma, WA 98406; sidetrackedhc.com)

SINCE THE DAY • *El Mensajero No Es Importante* CD

Like I said in the Entreat review, I know little about metal so perhaps my opinion is flawed. The music isn't so awful but the vocals are really weak and this isn't exactly crushing. Just lots of double-picking and the like. I couldn't really get into this but what made me really dislike this was the ending track. "Mascara Eyes" sounds like the title for a shitty mall-metal song but I think nu-metal "singing" is far worse and unfortunately that's what I got. I wouldn't recommend for any type of metal band to end an album that way. However, they do have one redeeming factor: their lyric topics. According to Since The Day's info, their album title translates to "the messenger is not important". How humble of them. Most of these songs speak out against authority, pornography, and even over-use of the internet. I wouldn't say the words are especially well crafted at times, but at least they have good intentions. So if all you're looking for is enough double-bass, guitar solos and morals in your metal, you might like this anyway. WC (Bastardized Recordings/PO Box 200521/56005 Koblenz/Germany; bastardizedrecordings.de)

SINKING STEPS... RISING EYES • 7"

This band melds chaos like Jihad and beauty like Tristeza extremely well. At some points, it even sorta sounds like Anasara. There are only 350 of these records, so you might not get one. Apparently they don't sound like this on their full length. I'm curious as to wonder what it will sound like. TH (Init Records/PO Box 871/Sioux Falls, SD 57101; initrecords.com)

SOUVENIRS YOUNG AMERICA • CD

Souvenirs Young America is a 2-man experimental/instrumental/industrial band from Richmond, VA. They play eerie, gothic sounding background music. These songs would fit really well in an '80s sci-fi flick, or maybe some vampire movie. That's just about all there is to this band, the haunting build-ups that don't really take you anywhere; they just keep going. You might like this if you think of your life as a dramatic computer game in need of a soundtrack. WC (myspace.com/souvenirsyoungamerica)

STATIONARY ODYSSEY • *More Or Less Is More* CD

Stationary Odyssey drifts through seven instrumental tracks that are too lucid to be experimental, too organic to be electronic, and far too gratifying and original to be stacked in the indie rock genre. Though each of those tags can be pinned onto Stationary Odyssey, they can in no way define the sound. Every song on *More Or Less Is More* has its own personality while the album itself manages to have a coherent and orderly texture from start to finish. An all around impressive record. MAH (The Great Vitamin Mystery/1757 Ware Ave./East Pointe, GA 30344; thegreatvitaminmystery.com)

STILL ILL • 7"

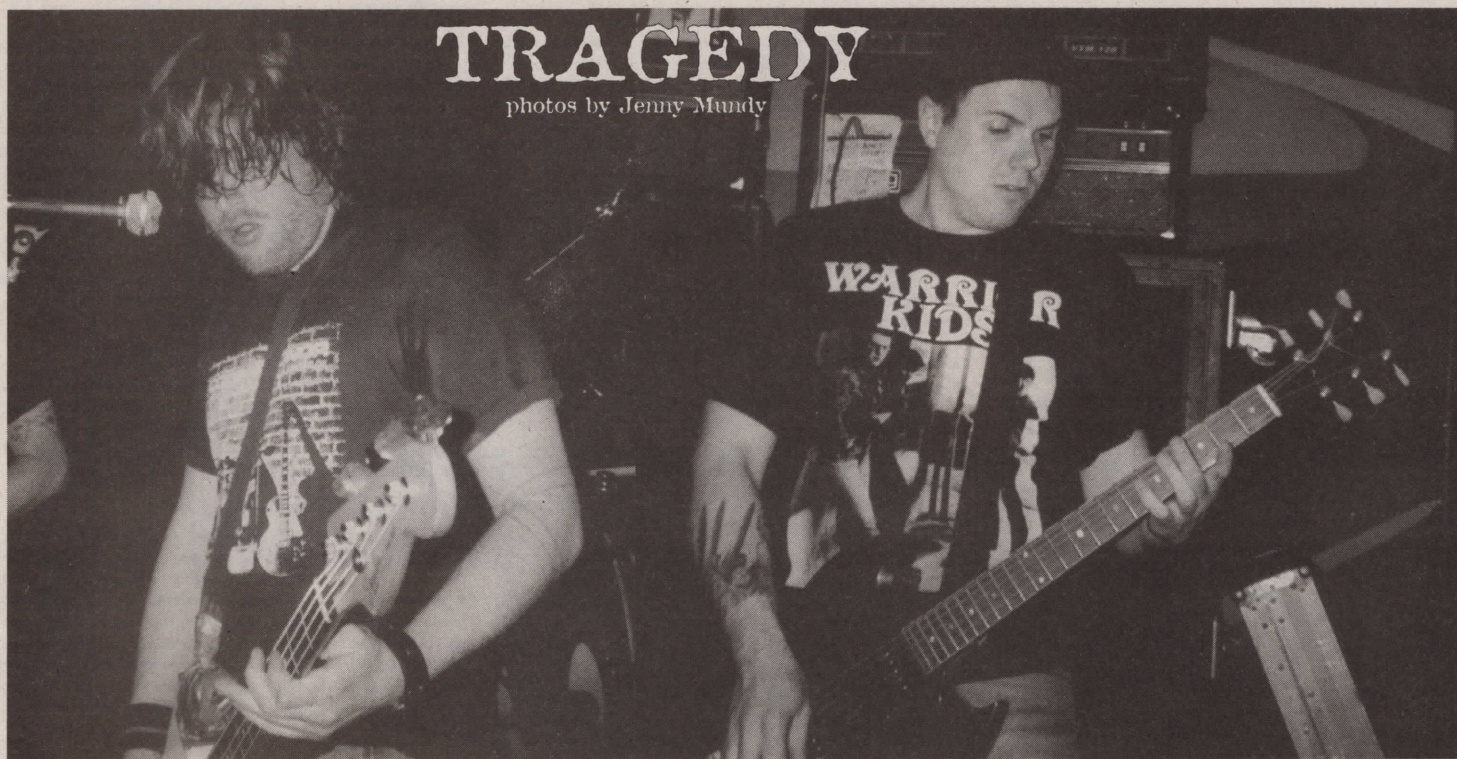
Six songs of early '80s influenced HC from this upstate NY quartet. The male vocalist copied Ian Mackaye's too cool for school vocal delivery in those classic Minor Threat songs and he ran it into the ground. Every verse of every song has that nonchalant-casually spoken quality and after one listen, I am sick of it. The lyrics criticize scene politics and the apathy ruling most of our lives. PK (Art Of The Underground/3234 Main St. Upper/Bufalo, NY 14214)

S.T.R.E.E.T.S • *Worms* LP

This is a damn fine record. Skate rock that shreds with plenty of energy and enthusiasm. This LP totally reminds me of the Boneless Ones - *Skate For The Devil* LP which came out around 1985. I realize that reference is probably older than most HaC readers, but what the hell, that is exactly

TRAGEDY

photos by Jenny Mundy



what this reminds me of. Hardcore for skateboarder street punks! There is a bit of rock in their sound, but it doesn't come out as annoying or over done. If S.T.R.E.E.T.S. were around in the '80s they would have been playing shows with the Boneless Ones, Verbal Abuse, and Tales of Terror. Good stuff. KM (Hit The Deck Records/1531 23rd Ave. NW/Calgary, AB/T2M 1V5/Canada)

STRIKEFORCE DIABLO

• The Albatross And The Architect LP

This band lists An Albatross as their prime inspiration but it's all just a bunch of harmonized rock and roll. They previously have a split with I Hate Myself on No Idea which makes sense a bit, but still not sounding like anything else on the label. I'm pretty sure this is their first full length and I've already lost interest. MV (No Idea Records/PO Box 14636/ Gainesville, FL 32604; noidearecords.com)

SWEETHEART • Art Is Dead Is Dead CD

Sweetheart plays a progressive and experimental (no, its not noise) post-punk that draws from The Party Of Helicopters and Harriet The Spy. Some parts of this totally rule and are quite original, but other parts make me cringe (mainly track 3). The vocals are varied, from singing, to hushed cooing, to high-pitched screaming. The lyrics are personal lines that one might find in a diary or journal. The CD also contains live performance footage; most of these videos have relatively good sound and visual quality, from several different shows. From what I can tell, I'd probably be more impressed with this band if I saw them live. In one of these videos, the drummer plays standing up for a minute while a friend replaces the pedal, nailing everything—pretty awesome. Six songs, 18 minutes. CB (The Perpetual Motion Machine/PO Box 7364/Richmond, VA 2322; theperpetualmotionmachine.com)

TERRORIST OTHER • CD-R demo

Quirky, stripped down post-punk-art-pop with little to no points of interest. Judging by these six songs, I would guess TO is into stuff like Impetus Inter, Monorchid, The Makeup, (maybe) The Dead Milkmen, and (definitely) coke. Their kinetic-half-ironic playfulness is sorta filtered out to just annoying and dull. MAH (tother@ameritech.net)

THIS AINT VEGAS • 7"

This Ain't Vegas offers up two songs of absorbing emotive rock, based in emo but flirting just slightly with indie. Their songs have a natural energy and passion, and that blends well with the rock they add in. Smooth around the edges and smoothly delivered; these songs settle easily into your ears and are a nice background to "zine editing. If this were from the US I might find it more lame, but emo/indie from the UK has kept a very underground feel and sincerity and it really needs that to appeal to me. LO (Jealous Records/PO Box 321/Leeds/LS6 3YT/UK; jealousecords.com)

TIDES • Resurface CD

This CD has six songs, half epics and half interludes. The first, at about 12 minutes creates a well-defined heavy atmosphere with droning guitar parts and tuned down tones. The second, and much shorter, song lightens the mood with flickering guitar strumming and easy going melodies. This eases nicely into the next epic of 11 minutes which also has an soft and

slow edge. As the song progresses, it builds back into the heavier tones from song one. Track four creeps in and leads you right into the heavier tones of track five, another epic that locks you in its foreboding groove. The final track slows the mood down again, the cool down after this CD's exercise. I like the way this album is put together. It isn't really my style but you have to appreciate the perfect flow. The seamless transmissions and flowing sounds make it easy to listen to for long stretches. LO (Teenage Disco Bloodbath; tdbrecords.com)

TINY HAWKS • LP

In a style akin to '90s emotive hardcore bands, Tiny Hawks release eight songs of melody and passion onto the world. The LP is one-sided with an etching on side B, a lovely hand-screened cover, a little "zine as the insert, and a few other monikers of DIY history more commonplace last decade. The music on this LP is unrelenting and well played. Its crushing beauty and frantic fast parts are well suited for this reviewer. It reminds me of bands like Spirit Assembly, Thumbnail, Grain, Car Vs. Driver, and many other too obscure to name. Basically, if you like hardcore from that time period you find much to enjoy in this record. Great songs, solid personal lyrics, and lots of pretty packaging. LO (Mogano/66 Marshal St. #2/ Brookline, MA 02446)

TOBIAS • Live On KCSB cassette

Number one in a series to benefit KCSB brought to you by Anti-Matter Press. This recording is worse than anything I've ever heard recorded on KCSB but once you get past it the substance is very enjoyable. Seven rockin' songs about personal relationships from a band that doesn't come off as whiny or repetitive. This tape comes with a lyric sheet, info about the band and also info about Anti-Matter and what they're hoping to accomplish for this independent radio station. These are limited to 100 so get off your ass and track one down. MV (Anti-Matter Press/PO Box 12848/Santa Barbara, CA 93107; antimatterpress.tk)

TORRINGTON • 7"

I have no idea where this band is from, but they kick out some heavy as fuck intense crust punk. Total Scandinavian influenced crust with dual male/female vocals. Relevant lyrics, though not too poetic, basically they're short and to the point. A song starts and it's over before you know it and another is starting in full speed. Fucking intense!! I like this more as I listen to it repeatedly. Unfortunately no contact info is given so I have no idea how you can get a copy, but if you see it somewhere, I recommend you get this one. It's fucking killer!! DJ (Soviet State/35 Market St./ Poughkeepsie, NY 12601; sovietstate.net)

TRAKTOR • The Gods Own Zilla Session 7"

Intense, screamy, hardcore rock from this Swedish three-piece. Their songs are energetic and pointed, but smooth around the edges. Their sound is a nice fusion of two extremes: screamo and indie rock. They take the more interesting parts of both, don't mess with the filler, and come up with a fun and frantic sound. There are six songs here, all with titles in English, but no lyric sheet so I can't really say what their message is. The feeling of the music gives off a deeply personal tone, so I'm guess that is probably it. LO (Art For Blind/188 Carlton Rd./Barnsley/S71 2AW/England; artforblind.com)

TREIOPS TREYEID • Feelings Of Unreality CD

This band is bizarre. They have different people programming their drum and synth machines on each one of their songs. Anyway, mid tempo prog rock with synth and despite different programmers, all the drumbeats are all extremely basic and never change. The singer tries to speak in that low monotone voice like the frontman from Cake, but the lyrics are mostly just the title over and over again. Slow, boring, unoriginal, uninspiring, repetitive... Any other bad adjectives I could throw in there? MV (Postfact Records/PO Box 21041/Washington, DC 20009; postfact.com)

UNSTERN BEDROHT • Field Of Rain And Snow 10"+CD

This record does not have much information on this band except that they hail from Germany in various cities. This self-labeled "DIY collective" plays music very similar to Tristeza and maybe a less epic Explosions In The Sky. This is atmospheric, floating instrumental music that still manages to keep me interested (which I feel can be quite difficult to accomplish with instrumental music). It also comes with a CD-R with an extra track. The layout is nice, too. If you're into this type of music you'll like this; it's good! CB (Bjorn Klein/Johann-Mayer Str. 7/51105 Köln/Germany; unsternbedroht.com)

VAN JOHNSON • CD

Van Johnson is part of the new wave of screamo bands that are taking over stereos worldwide. They hail from Canada, and play a dynamic and intense type of screamo, somewhere in between mid-to-late Orchid and Envy. They mainly have slow twinkle parts, fast and multi-vocal screaming parts. The vocals are not understandable at all, but the lyrics are provided in sloppy handwriting so you can squint like I did; they are poetic personal lyrics, for the most part. The artwork is awesome; its by the same person who did the Stop It!! LP. This band also has a 7 inch on Exotic Fever and split 7 inch with Kaospilot on Level-Plane. CB (Exotic Fever Records/ PO Box 297/College Park, MD 20741; exoticfever.com)

VELOCITY UT • Specimen CD

Hmm... let's see now. What has the laboratory sent me this time? Aha. Let's open it up. Live specimens of crazy Japanese noise. Sounds like when Godzilla fights MechaGodzilla. If you get any packages like this from the lab, don't spill it on your floor, or you may get Japanese noisecore inside your sheets. CF (Labour Ltd./212-86 Nakazato Tarami-cho/ Nishisonogi-gun Nagasaki 859-0405/Japan)

VIVISUK • US Disastwhore 7"

A steady diet of Nausea and Antischism watered down and strained through a million and one crust bands of today. Nothing out of the ordinary here. Dual male/female vocals, fast and speedy music, etc. I think I'm going to go down to Swinger's in Santa Monica and get a plate of vegan pancakes. Later! MA (Bacon Towne Records/PO Box 1063/Tallvass, FL 34270; upthefuckingpigs.com)

WETNURSE • CD

Lo-fi emo metal, loaded with ambiguity. Boring computer graphics and layout. Nu-metally emo chug core. CD (wetnurse.4mg.com)

WISENHEIMER • United States Of Hysteria 7"

What: '80s sk8 core plus '90s melodic hardcore. Why: stupid drunks,

being a fuck up, girls, computers, American life. Where: Cocoa, FL. Verdict: good for what it is, but not really my thing. Notes: good cover of "Preppy" by JFA. CD (Bony Orbit Records/PO Box 237601/Cocoa, FL 32923; bonyorbitrecords.com)

WOW, OWLS! • Pick Your Patterns CD

I'm going to say that this sounds like a more hardcore version of Milemarker, though it also has points where it reminds me more of some mid-'90s bands like Policy Of Three and Iconoclast. There's a very rough edged melodic under-current to this. The vocals range from sang and spoken to yelled and a few well placed screams. The guitars are tight sounding for the most part but at times there is a bit of a Rush-like guitar wanking that kind of turned me off. The songs have a slow to mid-tempo feel, which worked most of the time; there were a few points at which they took a plodding feeling. Overall I would recommend this. BH (The Perpetual Motion Machine/PO Box 7364/Richmond, VA 23221; theperpetualmotionmachine.com)

THE YAH MOS DEF • CD-R demo

I first heard about Yah Mos Def when they were playing a show with

Pearls And Brass in Philly. The description on the flyer was something along the lines of "hip hop about hardcore" which sounded like I was in store for a shameful and awkward attempt at wit. So the plan was set—get to the show late. Luckily we got to the venue on time and were able to catch their set, because it turned out to be one of the most entertaining and clever things I have seen in some time. But could a six song demo CD-R match the live experience? Turns out it can. Yah Mos Def are two dudes, B Awesome and MC Distro, who reference (and sample) an endless slew of '90s hardcore bands in hip hop tracks. At first glance you might consider this a joke, but to quote the demo's opening track: "It's not a joke, dumb band. Yah Mos Def is the future." The sampling of Franklin, Gorilla Biscuits, Frail, and the like works almost too good. Every fucking line, in every fucking song is hilarious, so I don't even know where to begin quoting them. And I don't want to ruin the surprise. Some references might only be relevant to those who live(d) in the Philadelphia area, such as how Tony Pointless still eats at Gianna's Grille or what I assume is homage to Otis The Superman Rapper. But others will do it for everyone, like the song "Scott Beibin Owes Me Money." That fucker owes everyone something. Do yourself a huge favor and get this! MAH (yahmosdef@gmail.com)



SOUL SIDE

photo by Kent McClard (1988)

YAWP SONATA • Eins CD-R

I took this CD for review because the lyrics are all in German, I'm trying to practice my German, and it seemed like this would be an interesting hardcore band. Their songs touch on a few personal ideas that can easily be expanded to existentialism or politics. In these five songs you are treated to hardcore with a melodic backbone and furious face. Yawp Sonata is a fan of the melodic guitar/angry vocal insanity mix. I find this to be a common style for German bands. The tempo is sort of all over the place because it tends to slow when there are guitar melody solos and then speed up with the vocals get extra screamy. They take a little bit of raw and a little bit of polished into each song. This recording is a little rough but probably true to form when it comes to what they might be like. Sort of like seeing their third show. I'd like to see their tenth show because the structure of their stuff is good and I think delivered with the right intensity could be great. LO (yawp.sonata@gmx.net)

YELLOW SWANS • Dreamed Yellow Swans CD

This CD compiles the two tracks from a lathe limited to 30 and two tracks from an unreleased split with Nice Nice. I really enjoy the collaboration 7" they did with John Wiese, but these four songs just sound like four different versions of that "Landed" song off the Summertime Comp. TH (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

ZEGTOA • 7"

Continuing where they left off, Zegota brings us one new tune and a cover of the traditional "Sinnerman," interpreted from the version by Nina Simone. Their music is powerful and inspiring punk rock that isn't afraid to try new things. "The Anarchist Cheerleader Song" is catchy and intelligent. The music remains diverse and sometimes epic, and carries me up and up, back into the chant "A give me and A!" that leaves me dancing in my bedroom. The B-side is a great cover that has an interesting take on religion. This band is awesome, definitely check it out. They also have a few full lengths out. CB (CrimethInc/PO Box 2133/Greensboro, NC 27402)

V/A • Assault City 7"

Remember when Syracuse was known for bands like Earth Crisis and Worlds Apart? Yeah, those were some pretty dark times. This collection of current Syracuse bands has me thinking that maybe, and hopefully that scene has put those bad years behind them as well (although I'm sure there's still a few jock metal bands out there). The six bands on here all belt out raging hardcore, pure and simple. Attitude is the definite stand out with their song of the same name. Daggers Rule achieves the near impossible and rarely occurring task of writing a song about skateboarding that is actually good. AWOL, who blew me away with their EP from last year, do it once again with "What Price?" "Excellent compilation all the way through. The other bands on here are Black SS, No Idols, and Hit The Lights. MA (Reaper Records/PO Box 2935/Liverpool, NY 13089; reaperhardcore.com)

V/A • California Thrash Demolition CD

Max/625 put this CD together that contains 3 of the Barbaric Thrash comps plus a shitton of bonus songs. Sixty-seven tracks in total. I'm going to have to say that out of all the bands on here, Bloody Phoenix is the best, and you should all go get their 7" on 625 as well as this CD. All genres are covered here: thrash, youth crew, powerviolence, and grind. What else do you need? TH (625 Thrashcore; 625thrash.com)

V/A • Homemade Hits Vol. 2 CD

As you may have guessed from the title, this is a collection of home recorded songs from a variety of different bands currently on Kittridge Records. Everything from indie rock to electronica to noise. I really enjoyed this collection and the quality of the recording is exceptional despite some of them being recorded on 4 tracks. Tracks from Golden Gram, Boy Racer, Thunder! Thunder! Thunder!, Tara's Appart, Moon Socket, and Captain Ahab are all present and all worth a listen. MV (Kittridge Records/PO Box 662011/Los Angeles, CA 90066; kittnet.com)

V/A • I Hate Cops CD

This CD has 8 bands, most with one song and two with 2 songs. In between each musical track is a sample from a movie, having to do with cops or crime. Samples can be cool, but with these ones it seems like a lot of the original power is lost, because of the lack of visual accompaniment and being out of context. If your into Blastmat, Second Class Citizen, Bail Out, Cracks, Vivisuck, Vileently Ill, Moral Minority, or Human Adults you might want to check this out, otherwise I say skip it. CD (\$5 to Michelle/Punk Bastard/2421 W Jefferson St./Phoenix, AZ 85009)

V/A • Japan Vs. Argentina 7"

Two bands from each country, two songs from each band. Everybody's Enemy (Japan) plays youthful, fun sounding punk with lots of "whoa-whoas." Reconcile (Argentina) plays sxe hardcore in the melodic vein of Gorilla Biscuits. Well executed. A.W.A.S. (Japan) plays fast skate core type stuff, not bad, but it doesn't stand from the crowd too much. The best band on here in my opinion is Venice (Argentina) who play tight and sincere melodic skate core stuff, with a good helping of sxe sing-alongs and stylings. "Live Today" is a rad song that gave me the good old sunny day, blue sky, anything-is-possible feeling. Overall this is a cool comp, and the format works well so that you get a good taste of each band, and they each have enough room for lyrics and art. CD (Deathsickle Records; kwonk.com/ds)

V/A • **Norrländ D-Beat Compilation CD**

Now any self-respecting (even if not) cruster or d-beat head needs to get this CD. It features some of the best in the north Swedish bands in this genere. I really don't need to illuminate any further on the great history of hard as fuck bands from Sweden. Let's just say, the legacy continues. The bands on this CD are Ambulance, Ana Barata, Earth Died Screaming, Uncle Charles, Reign Of Bombs, Urug, 365 Dagar Av Synd, Auktion, and Human Waste. Uncle Charles had me wanting to rip my hair out of my scalp. That shit rocks so hard! I just wanted to smash smash smash! Imagine 4 crazy vocalists and some thick sounding hardcore punk shit. In all, there is not one mediocre band on this CD. From the metal punk style of Ambulance to the noise of Reign Of Bombs and the rocking sounds of Human Waste, one statement says it: fucking power! That's one thing a lot of bands that would go for this style from the States lack. Fucking power! Buy this CD learn a lesson and start a band, a good one like on this CD. CF (Cage Match Records c/o Wasted Sounds Distribution/Skolgatan 110/903 32 Umeå/Sweden; wastedsounds.com)

V/A • **Noc Walpurgis 1996-2002 CD**

This compilation is a collection of songs from an annual festival in Poland that is a forum for and addresses the issues of women's rights, homophobia, anti-sexism, and an equal place in the punk scene. There are a lot of really good bands on the CD speaking their words and shouting and singing their feelings out with sincerity and passion. Some of the bands on the CD are Re-Sisters, Harum Scaram, Histeria, Diaspora, Post Regiment, and Homomilitia amongst others. CF (Refuse Records/PO Box 7/02-792 Warszawa 78/Poland; refuserecords.prv.pl or Emancypunk/PO Box 145/02-792 Warszawa 78/Poland)

V/A • **Tomorrow Will Be Worse Vol. 4 CD**

This hardly counts as a compilation records as Voetsek have 7 songs, No Value have 4 songs, The Sprouts have 8 songs, Runnamucks have 2 songs, and Threatener have 6 songs. Only The Fast's thought this was a compilation as they clock in with only 1 track. Musically this format works pretty cool as it is like having a bunch of 7's on one CD, but the print media that supports it is pretty lacking with just two tiny CD sized pages for each band. Anyway, I think Voetsek dominate this CD with their quick, fast paced assault (fucking short songs!) Damn good band. No Value smokes as well, can't complain. Just get in and get out as fast as they can. The Sprouts isn't quite as good, but still play really fast. The Runnamucks slow it down and rock out a but more (but still play fast). Threatener thrash it up with a more modern style of thrash hardcore, and finally The Fast's play a catchy number that manages to hold its own. All good band. KM (Sound Pollution/PO Box 17742/Covington, KY 41017)

THE APOLLO PROGRAM/SHORT SUPPLY • split CD

Four melodic, political emocore songs from the French quartet known as The Apollo Program kick start this CD. The music is driving contemporary emocore with an understated complexity of instrumentation, especially on the last two songs. Is that a guitar making those keyboard-like sounds? I'm not quite sure, but it sounds great. The male vocals (sung in English) oscillate between nice off key singing and Guy Picciotto (Rites Of Spring era) style screaming, complimenting the music. The high point of these four songs is "Every Moment," a slower semi epic "emo jam" if you will, exposing great dual male vocal harmonies as well as the most succinct (minimal and effective) screaming I've heard in a long time. The lyrics to this song address the natural highs we get from life and the desire to sustain them. "Time, it's only time, it's only fate. Life, if only life would be the same..." screamed with precision. The lyrics to the other three songs address globalization and commoditization. These four songs are a perfect introduction for a novice (like myself). I can't wait to hear more from The Apollo Program. Rounding out this split CD are three melodic emocore songs from Short Supply, a quartet also from France. The dual male vocals (one singing, one screaming) work well over their upbeat modern emo sound. The singing vocals remind me of Ryan from Sparkmarker and they take the reigns, not unlike the feel Yaphet Kotto had on Syncopeated, where Mag's vocals were finally placed higher (better) in the mix. The lyrics are in the personal/political realm. Short Supply's last song ends with handclaps and screaming, which is a great stopping point. Whoever arranged the order of these songs on this CD knew what they were doing. The Apollo Program and Short Supply seem to be ushering in the next wave of emocore (more than welcome, after swimming in a sea of screamo for the last 5 years). As Kent would say: "Bring it, mother fuckers!" PK (Heart On Fire; heartonfire.be.tf)

BENT OUTTA SHAPE/DRUNKEN BOAT • split 7"

While one half of punk rock follows the way of the d-beat, another side goes back to the melodic and coarse folk-type sounds which sound good (or better) on a low quality mix tape. Drunken Boat is a gritty pop-punk band with an excellently dirty and raw sound. Their East Bay influence and painful melodies remind me of This Is My Fist, but also of a ton of other great, small bands that play this highly appealing sound. Onto the gushing... I think Benta Outta Shape is awesome. Infectious melodies, rough production, poignant lyrics, and lots of fun. Live, this band kicks that butt you're shaking. I've heard all these songs of heartbreak and debauchery before, but damn they are good anyway. One of them is from the 12" and the other ones are probably just on that one tape you'll never hear anyway. This recording sounds good and if you like sing-songy punk rock with a great presence you will be sucked in immediately. Get this record and listen to it on repeat until you become their slaves. LO (\$3.50

to 15 Bayview Ave./Islip, NY 11751)

BAFABEGIYA/GREYSKULL • split 7"

Bafabegiya plays urgent punk hardcore with lyrics about bikes and friends. Nice song structure in a tight little package that seems like it's over right when it stops. I'm sure these kids would be better seen in a garage full of kids bobbing their heads. The production on the Greyskull side is noticeably different. This side of the record is more along the lines of what a lot of German bands are doing like playing that crazy style of melodic hardcore with plenty of hooks and catches to break up the fast parts. The lyrics grab at a little more and are of the in your face variety talking shit on being frustrated and the Atkins Diet (a metaphor for consumerism and blind acceptance) and the sense of denial that perseveres in our society of waster and depression. CF (Spacemint Records /269 Wonder St./Reno, NV 89502; spacemintreno.com)

BLACKFIRE/SPLITTING THE SKY

• **A Lifetime Of Resistance** split CD

This is a truly radical CD, containing a lecture by John "Dacajewieah"(Mowhawk for "Splitting The Sky") Hill, a Native American activist who was a key part of the Attica prison rebellion, and later a major figure in the American Indian Movement. He also founded the League Of Indigenous Sovereign Nations Of The Western Hemisphere, and has been involved in standoffs with US and Canadian authorities. After decades of poverty, imprisonment, and repression he continues to agitate for Native sovereignty and prisoners' rights. In this lecture he talks about getting taken from his mother at the age of 7 and put into white boarding schools where Indian children were abused. He also goes through his time in prison for attempted robbery, the Attica prison riots and subsequent massacre, and lots more. The lecture is over an hour long, but I never got bored once. This CD also features 2 tracks from AZ's "alter-native" musicians Blackfire, who blend punk and alternative rock with traditional Native American singing, and 1 track of drumming. This CD is a benefit for prisoner support and can be ordered for \$11 ppd from Break The Chains. This CD is awesome and I can't recommend this enough to anyone interested in Native/prisoner rights movement. CD (\$11 to Break The Chains/PO Box 12122/Eugene, OR 97440)

DEADSTOCK/DUCKBOMB

• **2005 Summer Tour Benefit** split CD-R

Here's a pairing of names: Deadstock (think of it vs. livestock, ha) and Duckbomb. I think it's great. Both bands appear to be vegan and talk about relevant issues in the punk scene as well as the rest of the world. They both play spastic thrashed out grind punk, and it appears that they also played each other's instruments to make this recording. It's actually a pretty good recording despite being a demo type CD, but because of the same usage of instruments, I couldn't tell when the next band was playing through my stereo. Duckbomb has maybe a slightly discernible difference in vocals and more metallic sounding guitar riffs than Deadstock, but they pretty much sound the same. Nothing new, but well-intentioned and well-done, plus the band names and artwork are pretty fun, and it's all very honest music. Cool stuff for the genre, if one exists for these kinds of amalgamations of styles. I call it DIY-spastik-hyperish-metal-lip-on-knoggin-smash-core. There! DJ (\$4 to pullupmysocks@hotmail.com)

DOMINATRIX/THE HAGGARD • split 7"

The Haggard is a band I've always made a point of seeing whenever they come through. I went to see them in Berkeley last year on their Queerblitz tour, which is where I first encountered the Brazilian band Dominatrix. These women really rocked, and made a good point about how the queercore scene and the political punk scene can become so disconnected in a place like the Bay Area, where amidst so many like-minded people it can be easy to forget to struggle together as one. The Haggard plays raw punk whereas Dominatrix plays more traditional queercore. I've long felt dismayed that the Haggard have never put anything out with a very good recording, since they really rock live, but this 7" does them some justice. The two bands complement each other without sounding too similar. JM (Vidaloca Records/Casella Postale 17033/00189 Roma/Italy; vidalocarecords.com)

THE ERGS!/MODERN MACHINES • split 7"

The Ergs! plays a pleasantly poppy and tuneful set of songs seemingly influenced by The Beatles and later Hüsker Dü. Well, maybe that Beatles association is just because they do a cover but, fuck it, I think it still applies. At about 90 seconds a pop, these ditties give you fun and frolic that doesn't overstay its welcome. On the flipside, Modern Machines also play one original and one cover. Their cover is also from some '60s pop band but I can't really place it. Their original actually sounds like more of a cover because the melodic stylings make it sound like the lost track from Candy Apple Grey. With so many Hüsker Dü associations on both sides of this record, how can I not like it? LO (Grateful c/o Josh Patrick Quinn/505 Washtenaw Rd./Ypsilanti, MI 48197)

FUCKED UP MESS/END ME • CD-R/cassette demo

Fuckedupness is exactly what the name suggests: a bunch of punching you're guitar while jumping around and screaming with lyrics about how fucked up everyone else is. End Me is an improv hardcore band (which by the way, never ever works out right) who were recorded in someone's basement and are currently living in Normal, Illinois. Pretty cool, huh? Yeah I didn't think so either. The CD-R and tape are both \$3 postpaid. MV (\$3 to Andy Perlman/PO Box 10223/Pittsburgh, PA 15232)

GAMENESS/AMEN RA/GANTZ/VUUR • split CD

Amen Ra is this discs only saving grace. Crushing metal in the vein of Red Sea-era Isis with female spoken word parts. Everything else is just generic screamo with 15th fret jangly guitars. The only major difference is that the bands are from Europe. If this CD came out 4 years ago, it might have been groundbreaking, but now its just fodder. TH (Heart On Fire; heartonfire.be.tf)

THE GAMMITS/OROKU • split 7"

Hearing bands like these two reminds me of those people who go on a killing spree because they have a toothache. I get a headache right behind my eyes. It's not like these bands are loud or brutal". Instead, it's because they are dull and unimaginative. Orku is heavy and noisy with grind vocals. The Gammits is '90s punk. Harumph.... Calgon take me away... MA (\$4 to Noah Kelly/1370 W Prairie Ct./Olathe, KS 66061)

THE GREAT REDNECK HOPE/ BLEEDING KANSAS • split 7"

Bleeding Kansas is from SoCal but plays heavy hardcore that sounds like it is from the East Coast. Lots of metal-core influenced heaviness in these songs, but still staying within the realm of hardcore. Tuneful and dark, these two songs have a good amount of bite and a nice amount of rock. Fans of the frenzied grind that makes up the backbone of The Great Redneck Hope sound won't be disappointed. This release has tons of crushing guitar parts and straight up mayhem. Four twisted songs from them. LO (Lots Of Love Records/PO Box 12848/Santa Barbara, CA 93107)

HERO DISHONEST/MUKEKA DI RATO • split 7"

It still makes me laugh every time I think of it. And the picture! "Burzum Marley," that's what the Mukeka Di Rato side is called. It's fucking great! The cover picture is half a rastafarian face and half of a black metal dudes face put together. It even comes with a wacky comic of a rasta guy

CLASSIFIEDS

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9/11 = The American Reichstag Fire!

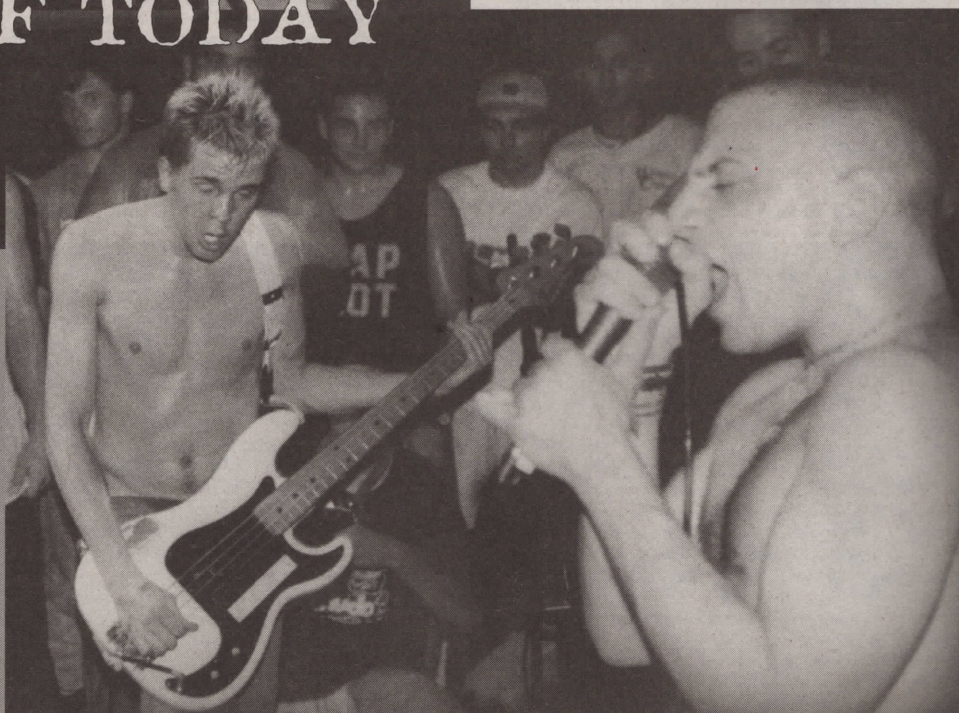
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YOUTH OF TODAY

photos by Kent McClard (1988)



IRON LUNG/SHANK • split LP

Iron Lung brings us ten more pulverizing blasts of two-person grind noise assault, with lyrics on the theme of institutional violence, sickness and death. You know what to expect with titles like "Riot In The Infirmary," "Bound In Voltage," "Stabwound," and "Deathbeds." Damn fine music, I tell ya whut. Shank takes on leftist liberals ("No logo? No shit!"), fake male feminists ("I'm, Probably More Of A Feminist Than You Are, Dear"), DIY bullshit ("I Spent \$50 On Bay And All I Got Was This Lousy 7 inch"), violent imagery on hardcore records ("Panoramas Of Hell"), and a few other weighty topics with their heavy hardcore styles. You are also treated to a cover of Bad Brain's "Right Brigade." Bad ass and uncompromising as usual, Shank is a rad band with a lot to say. Too bad they've broken up now. Cover art by Jeremy Clark, and a snazzy coffin shaped lyric sheet. This is a damn good release, but you don't need me to tell you that, do you? Didn't think so. CD (625 Thrashcore; 625thrash.com or Out Of Limits/PO Box 9241 Pittsburgh, PA 15224; outoflimits.com)

LOADED FOR BEAR/ HOMBRIUS DUDES • split CD

Hombrinus Dudes whips out four political grind assaults in four minutes. They give the middle finger to politicians, machismo attitudes, the war, and your television set. Loaded For Bear tag teams the grindcore blasts with four more songs in four minutes. They shit all over relationship abuse, machismo attitudes, inequality between the sexes, and scene politics. I never got into grind. Assück is the only band I can recognize in a blind taste test. That said; it's cool to see young, politically aware, DIY hardcore bands grinding away. PK (bloodmoneydistro.tk)

MOD LASER/OHMYGOD OHMYGOD • split 7"

Mod Laser delivers the dance party goods with fun beats and meaningless lyrics like, "Get down, move around!" repeated endlessly. Stripped down garage punk meets synth-pop in the blender where Mod Laser makes their songs. Their song "Cell Phone," whose lyrics mostly seem to talk about just *having* a cell phone, embodies this fun meaningless with a punk edge. Ohmygod Ohmygod starts off strong with a dancey pop number with a freaky punk edge. This post modern, anti-corporate ditty is both serious and fun. Unfortunately, the second tracks loses energy with some vague song about style and personal interaction. This one lacks the hooks of the first and, unlike in the first on, doesn't call anyone a viking. LO (Terrordactyl c/o Josh Malone/PO Box 8302/Moscow, ID 83843)

NEW MEXICAN DISASTER SQUAD/ WESTERN ADDICTION • split LP

Punk rock served up here, pissed and rocking. Each band offers four songs, each doing a cover. New Mexican Disaster Squad comes from Orlando, Florida, and plays charged, catchy but angry, punk songs reminiscent of Torches To Rome or some mid-'80s punk, and cover a Bad Brains tune. Their lyrics cover social issues, like work and relationships with people. They had a previous release on A-F Records. Western Addiction come from San Francisco, and play music quite similar to NMDS. Their cover is "Rat Patrol" by Naked Raygun. Their lyrics are metaphorical and do not make a lot of sense to me, I think they are talking about personal experiences. They had a previous release on Fat Wreck Chords. Mine came on blue vinyl. Overall, pretty good. One last comment: CD inserts do not belong in LP jackets—don't be lazy. CB (No Idea Records/PO Box 14636/Gainesville, FL 32604; noidearecords.com)

RECORD REVIEWS

and a metal guy bumping into each other and accidentally swapping records. In fact I'm laughing right now. I showed this to some serious black metallers and they got so bummed. Ha! "What? That's gay!". was one of their esoteric and evil remarks I believe. I say pure fucking genius. In fact I think it's one of the funniest titles ever. But I also have a habit of making myself laugh. On both sides you have raging thrash core done with style. Mukeka Di Rato is from Brazil and Hero Dishonest is from the states. Pure hilarity. CF (625 Thrashcore; 625thrash.com)

INSIDE RECESS/ EXISTENTIAL DILEMMA • split CD

Inside Recess starts things off with some hardcore / metal crossover played as tough as a band with the name Inside Recess can play it. I think they are going for a melodic metal feel, but it comes across as sloppy hardcore with an '80s guitar solo playing in the background. The vocals (part screamy and annoying, part gruff and bulky) feel contrived and forced, but I guess when you team up with a band like Existential Dilemma (where are these bands getting their names??) you don't have to pull out the A+ material. These guys finish things off, and actually have some alright doomy riffs, but all around the song writing is just plain dull. MAH (Kaleb Keeger/3208 Glendora Ave./Cincinnati, OH 45220; insiderecess.com)

ONE REASON/DEFIANCE, OHIO • split 7"

Defiance, Ohio plays acoustic sing along folk punk with a violin, stand up bass, and banjo. "Sometimes Motion" is about moving and getting out of town before you go crazy with stagnation. "Promises" is about staying true to oneself. One Reason plays indie-rock emo type shit which I actually enjoyed; it reminded me a bit of a few Team Dresch songs I liked a lot. A cool release which I'm sure means a lot to the folks involved. CD (Anti-Creative Records/PO Box 1529/Upland, CA 91785; anti-creative.com)

PHOENIX BODIES/TYRANNY OF SHAW • split 7"

Phoenix Bodies lays down one manic and distorted metallic screamo song, to which they tack on a quick cover of "Fix Me" by Black Flag. The lyrical content for their song pokes fun at people who try to preserve their lives after they're dead. The idea being we all die, so get over it and live your life while you can. Tyranny Of Shaw, drop 2 screamy metallic hardcore songs with male vocals on the flipside. The vocals are drenched in reverb, which annoyed me. The lyrical content to the first song uses misogynistic imagery, which bugged me. The remaining lyrics take the "stabbed me in the back" cliché and repackage it. I heard TOS broke up (good). Find an MP3 for the one PB song and scratch this off your want list. PK (Init Records/PO Box 871/Sioux Falls, SD 57101; initrecords.com)

QUILL/I DON'T CARE • split CD

Split album/greatest sound package. Quill and I Don't Care make real radical sound. "This great sound go through your brain and you will get real high time." That is what it says on the front of the CD, and it is pretty much right. Quill plays some crazy thrash music with some psychedelic and screamo influences. Quirky time changes and oddball instrumentation make this band more interesting than the average Japanese thrash band. It's kind of hard to describe, but I think it's awesome and should be listened to. Lots of randomness to compliment the straight forward thrashin'. Funny song titles like "Fashion Ecology," "Open Garden," "Mighty Frog," and "Malaria Curry." Too bad there's no lyrics. I Don't Care plays more of the regular thrashin' Japanese hardcore, and have some parts that reminded me of Breakfast. I liked this CD a lot, especially the Quill stuff. Sweet artwork as well. CD (625 Thrashcore; 625thrash.com or Groupsounds/B101, 2-18-1 Chuo/Ushiku, Ibaraki 300-1234/Japan)

RAEIN/LHASA/DAITRO

• *The Harsh Words As The Sun* split CD

The lyrics are given in two languages: Japanese and Italian. That alone makes this a cool collaboration. Raein is from Italy and has two tracks that go together. They have huge sound and strained vocals. I think it's as good as this niche of hardcore can be. It has a sincerity that draws you in. Lhasa is from Japan. From the previous band, they have that more ominous base sound, and the really throaty vocals. Daitro is from France and has some melodic parts from the instruments for mood but with breakout parts, too, and those tortured vocals I'm sure you're familiar with. In fact this IS a cool CD. DF (Oto Records c/o Yoshitake Tsuyoshi/Saitama-Ken, Tokorozawa City/Nishuarar-Cyo 9-25/359-0035 Japan; www.3.ocn.ne.jp/~oto_rec/)

RAYS OF HELIOS/AIR STRIP ONE • split 7"

What, pray tell, is the point of an insert that lists band members, song titles, recording information, and contact info (and no lyrics) when nearly all of that info is on the back cover of the record. Give me some lyrics, some content, something or just don't waste the paper. That said, I wasn't that into this record either. The bands can play but I found myself completely unengaged. Rays Of Helios plays melodic and upbeat rock that is solid and inventive. But such is the post-hardcore style of the day and I'm starting to bore of it. The sound like a newer Dischord band, and you can take that as a compliment or insult based on your own bias. Air Strip One's side doesn't sound right on either speed. While definitely too slow on 33, the 45 version has awkwardly quick guitars and slightly squealy vocals... but that must be what they want. Their melodic, emo vocals had a hard time fitting with the frenzied guitar timing but the soft breakdowns did tend to bring it all together. This band is about 10 years too late for most hardcore kids to care about their sound innovations in the genre. Too bad. I'm not sure what it is about England that has allowed more emo/indie type music to stay viable in the underground for so long. Bands of that ilk have en masse departed the hardcore scene in these parts. LO (Art For Blind/188 Carlton Rd./Barnsley/S71 2AW/England; artforblind.com)

ROCK N ROLL ADVENTURE KIDS/ THE INTELLECTUALS • split 7"

Whiny self indulged Strokes-esque rock from The Intellectuals, but upbeat dancing folk from The Rock N Roll Adventure Kids! Just think of square dancing music with screaming and a picture of Little Richard on the cover of the 7" and you'll understand. I could talk for hours about RnR Adventure Kids but as for The Intellectuals... Well they just suck. MV (Vidaloca Records/Casella Postale 17033/00189 Roma/Italy; vidalocarecords.com)

THE SAINTE CATHERINES/ WHISKEY SUNDAY • split 7"

The Sainte Catherines, hailing from Montreal, plays a drunk-punk style that reminds me of Lawrence Arms or The Broadways, even; then in the first song they decide to play this fast heavy riff that throws you way off. The vocals are gruff but in a whiny sort of way. In that song they say

"fuck" seven times, the second song doesn't have lyrics, and the third is a cover of Whiskey Sunday. Speaking of which, they come from San Jose, and sound more like Against Me! without the acoustics. No lyrics on this side. If you're into this style of punk where the singers sound like they just smoked their millionth cigarette, then you'll probably be into this. CB (Vinehell/PO Box 36131/San Jose, CA 95158; vinehell.com)

SECRET SEVEN/F.P.O. • split 7"

I'm surprised this is not on 625. Secret Seven rip it up with straight ahead, speedy, no frills hardcore. Nothing groundbreaking, but it's still pretty good and the energy is infectious. "Survivor Singapore" is my favorite song, both musically and lyrically. F.P.O. is blistering in their approach. The vocals are a bellowing growl that grabs your attention and gives the raw and semi abrasive music, a rougher edge. A pretty damn good split. Grab this while you can. MA (Moo Cow Records/38 Larch Circle/Belmont, MA 02478; mooocowrecords.com)

SHOKEI/PETE THE PIRATE SQUID • split 5"

Both bands here are from Germany, and despite bizarre artwork featuring people with deformed pickle heads hanging out on the beach, they don't do much for me. Wacky name and art? Yes. Uninspired emo-type rock? Yes. Emo-type half poetic lyrics? Yes, as well. They don't keep my interest, though: I was hoping this would be weird and wacky enough to be good, but alas, my hopes were not fulfilled. Also, the record is 5 inches big with an LP sized label on both sides, leaving less than half an inch of space for the songs on the vinyl. The two songs by Shokei and one song by Pete The Pirate Squid are over in less than a few minutes. I guess

TOP 10 LISTS

Lisa Oglesby:

DEL CIELO—*Us Vs. Them* CD • *Ideas In Pictures #4* • RAMBO—*Bring It!* LP • BORN DEAD—*tour 12"* • BENT OUTT SHAPE/DRUNKEN BOAT—*split 7"* • Dave J's theory about contrails and government created weather patterns • TRAGEDY—live (finally, after so long) • CAREER SUICIDE—*Invisible Eyes 12"*

Chandler Briggs:

ZEGOTA—self titled 7" • THEE SILVER MT. ZION MEMORIAL ORCHESTRA & TRA-LA-LA BAND—*Horses In The Sky* 2xLP • ALTER CADO—*El Ruido y la Rabia* LP • V/A—*Stop Rape Now!* LP • TAKARU—live one last time • FROM MONUMENT TO MASSES—live • GLASS & ASHES/SCIENCE OF YABRA/THE SHOTGUN WEDDING—live • PILLOWFIGHT—live • all-you-can-eat vegan Thai • riding bikes in Seattle

Matt Average:

THE SLITS—*Cut* LP • AU PAIRS—*Playing With A Different Sex* LP • JBA—live • STRUNG UP—live • MIHOEN!—self titled EP • THE FUTUREHEADS—self titled CD • HAYMAKER—*Lost Tribe* EP • V/A—*Assault City* EP • SCTV reruns on TVLand • DEAD HEARTS—*The Words You Betray* EP • FUCKED UP—everything

Mike Haley:

death of the pope • laserdiscs • BORIS—DVD • WOLF EYES—live • BLACK MOUNTAIN—LP & live • DEAD MEADOW—*Feathers* 2xLP • BORIS—*Dronevil* 2xLP • HIGH ON FIRE—live • TRANSISTOR TRANSISTOR—*Erase...* 2xLP • KAYO DO—everything I have heard

pirate squids sound like emo bands, and don't say "ar" and stuff. Too bad. DJ (Monocore; monocore-recordings.de)

VOORHEES/RADIO ALICE • split 7"

Supposedly this was originally supposed to be a split with F-Minus (the Voorhees side that is) that never came out. Voorhees plays pissed off hardcore similar to Devoid Of Faith. Angry and manic is the formula as usual. Which isn't a bad thing at all since there is nothing wrong with consistency. Radio Alice seems to have a more juvenile approach to their take on punk and music. I'd say it's a bit more rocking than Voorhees and not as heavy. LO (Hermit Records/PO Box 309/Leeds/LS2 7AH/UK; hermitrecords.co.uk)

WHEN MY AUTHORITIES FALL/ ARGUMENT 5.45 • split CD

Both of these bands hail from Russia and play raw hardcore. When My Authorities Fall plays metal-tinged political songs with dual vocals in the vein of Undying. Thankfully the lyrics have been translated to English so that I can even read their explanations behind the songs. When My Authorities Fall's lyrics cover a range of topics from living your dreams to feminist strength. Argument 5.45 is roughly along the same lines but without as thick a metal sound as When My Authorities Fall. Argument's songs still carry a strong intensity with a lot of chants and calls for strength, but I think I prefer When My Authorities Fall. In fact, I'd really recommend picking this up just for When My Authorities Fall and you'll probably like both bands anyway. WC (Old School Kids Records/PO Box 64/109147 Moscow/Russia; oskrecords.com)

Chuck Franco:

TRAGEDY—live • RIISTETTYT—live • KYLESA—*To Walk...* LP & live • V/A—*Norrlund D-Beat Compilation* CD • UNCLE CHARLES—10" • BLOODSPIT NIGHTS—CD • HARDSKIN—*Same Meat Different Gravy* LP • the power of Kombucha!! • DEATHSIDE—all • the inevitable demise of corporate imperialism and the rise of the new age of herbal mysticism and sustainability

Paul Kane:

KLONOPIN—7" • Prime by Bob Paris • World Cat library database • *The Juniper* #3 • THE APOLLO PROGRAM/SHORT SUPPLY—split CD • *Cursive Bomb* #2

Chris Crass:

The Abolition Of White Democracy by Joel Olson • *Anarcho-Syndicalism: Theory And Practice* by Rudolf Rocker • *Left Turn* #16 Apr/May • Free Mind Media Center in Santa Rosa • counter-military recruitment organizing sweeping the country • the legacy of James Forman • *Napoleon Dynamite* • *Notting Hill* • ProjectSouth.org • Organiccollective.org

Steve Snyder:

THE KONONO NO. 1—*Congotronics* • BARRY GUY/MARILYN CRISPELL/PAUL LYTTON—*Ithaca* • TRIO-X—*The Sugarhill Suite* • MIA DOI TODD—*Manzanita* • MARY ANNE DRISCOLL/PAUL MURPHY—*Inside Out* • *Seeing Nature* by Paul Krafel • SIR RICHARD BISHOP—*Improvika* • COLD BLEAK HEAT—*It's Magnificent, But It Isn't War* • *Affinity Rhythm* #1 • SPUNK—*Den Overste* • *Toppen Pa En Blamalt Flaggstang*

CB=CHANDLER BRIGGS, CD=CHRIS DUPREY, DF=DAN FONTAINE, JM=JENNY MUNDY, MV=MIKE VOS, PK=PAUL KANE, SJS=STEVE SNYDER, & LO=LISA OGLESBY

AB #4 5.5x8.5 \$2 16pgs.

"AB discusses how and where to live better and longer, including how to steer clearer of increasingly berserk political/economic/religious/social systems. AB esp (sic) covers ways usually ignored or ridiculed by big media." I lifted this quote from the introduction on the first page because the editor paraphrases his efforts more efficiently, but not necessarily more accurately than I will. The first issue of the editor's main 'zine *Dwelling Portably* came out in 1980. Depending on what part of the year it was, I was either nine or ten years old. After 25 years, it's hard to believe AB is this geeked out. The subjects covered are so narrow and specific in content, I couldn't relate. The layout is monotonously structured in typeface and gave me a headache. Some of the print is even smaller than the size of print you're reading right now (which is ridiculous). I had a hard time following the content, since it jumps around and the editor's responses, as well as internal critiques are given, referencing previous issues, and generally making a mess of everything. Fuck. You'll be happy (?) to know that most issues of DP and AB are still available. The editor isn't shy about trying to sell back issues, with each one having a mini review included. Dying for the June 1981 issue of DP? That and 67 other issues are yours for \$1/\$2 each. You would think after 25 years of 'zine making AB would be easy to follow, fun to read, have an awesome layout, and rad content. Unfortunately, it's just the opposite. Yuck. I hated this. PK (*Dwelling Portably*, PO Box 190-AB/Phlm., OR 97370)

AFFINITY RHYTHM 4.25x5.5 \$? 44pgs.

Affinity Rhythm is a 'zine of essays about events, non-events, and hopeful conversations in the life of editor Stephen Cahill of Tacoma, WA. The stories begin as he moves out of his mom's house and into a new with some friends. Long talks about life, love, and movies ensue. The center of this issue features an extended tale of dumpster exploration culminating with a run-in with the Tacoma Police Department. Punk guys in black clothing are surrounded by several carloads of cops with weapons drawn and varying degrees of authoritarian attitude. All ends well, even though the dumpster punks maintain varying degrees of their own anti-authoritarian attitude. Editor Stephen provides an overview of the recent and sordid history of the Tacoma PD for good measure. In the last story Stephen's dad apologizes for how badly his generation has damaged the planet, the United States, and all the societal constructions therein. This leads Stephen into a closing reverie on the surprising benefits offered to his generation by the collapse of those very constructions. Write to the address below for some fine storytelling. SJS (1227 N Oakes/Tacoma, WA 98406)

THE ALARM #1 5.5x8.5 \$? 24pgs.

This is a resource of activist groups in Houston, Texas. Each group includes a brief mission statement and contact information, and a few include past and current projects. Also included is a listing of current events and actions, and of useful websites. Under the current administration, Houston has become a center of American capitalist culture, as Houston-based companies increasingly are awarded government contracts and support through new legislation (think Halliburton and Enron). *The Alarm* could prove to be a useful resource to keep Houston groups connected and informed. JM (1301 Richmond Apt. U9/Houston, TX 77006)

ALF IT UP! w/tape 3x2 \$? 64pgs.

Our editor, Juls, lived in a punk house for a year (or maybe more) with all the wonderful misadventures that come along with it. Alf is the name of the house (never explained) and *Alf It Up!* is this 'zine (self-explanatory). This is a personal 'zine, and so it talks as much about what happened then and there as what was happening inside her of. It is easy to relate to these stories and relive the joy of having shows in your living room, letting the house go to shit, and living with too many people. Punk houses are a special thing: I like the way the spirit of that is celebrated in these pages. This 'zine chronicles the 2002-2003 school year she spent there. The accompanying tape comp is really quite good. I think most of these bands had played at the Alf House but that is kind of a guess since most are from western Canada or near enough that they might have come through. Most of the bands are relatively unknown but they are all pretty good. The bands are Painted Youth, Out Of Sight, Paper Lanterns, Human Hi-Lite Reel, Fun 100, The Unicorns, Fucked Up Kid, Ripped To Shreds, Chuck Norris, Buzzing Bees, Sicarii, Rambl'n Hobos, Go Go Stop, Brat Attack, Knalla Ruffs, Claredon Hills, Awawunexposed, Go It Alone, and Juls & Kulla Collective. The bands tend to run the gamut of pop, hardcore, thrash, and folk and it is a rare feat to have a varied comp be this good. Just a bonus that it is on cassette, too. LO (Juls Generic/1342 E Georgia/Vancouver, BC/V5L 2A8/Canada)

AMERICA? #13 4.25x5.5 \$1 48pgs.

Reading a couple of Travis *HeartattaCk* columns gives you a good idea of what his 'zine is like. He prints lots of personally relevant stories that can easily apply to the bigger picture to the reader themselves. He has a colorful way about him and usually talks about things I like to read about. Experiences at the library, riding bikes, music and books he enjoys, and thoughts on local Gainesville all work their way into his pieces—so you really get sense of who he is. This issue is also interview rich. He talks with Sam McPheeters, Mary from Tree Of Knowledge, and Lance from J Church in good detail and really chums out some good feedback. Each of the interviewees is interesting in his/her own right. Another well done issue. LO (Travis/PO Box 13077/Gainesville, FL 32604)

APATHETIC MASZ #1 5.5x8.5 \$? 20pgs.

Like most first issues, this is rough around the edges and thin on content, but the editor's heart is in the right place. The content consisted of two short interviews with One World Solution and Mudlarks (Italy), along with a few rants from the editor. I'd rather see more content (especially in depth content) and a stronger focus than the proposed review section for the next issue. PK (15358 Midcrest Dr./Whittier, CA 90604)

AT BOTH ENDS #5 8.5x11 \$1+postage 72pgs.

This is a sex type hardcore 'zine out of Vancouver, Canada. It has a similar layout to MRR or HaC, with columns, interviews, reviews and ads. Interviewed are Converge, Go It Alone, Second Age (Poland), The Miracle Mile, Amendment18, and Eric Flex Your Head. There is also a retrospective on the Seattle band, Brotherhood. I wasn't as into this as some might be, but I did enjoy some of the columns and interviews. The best part was reading the names of the bands in the ads and reviews in a funny movie announcer voice. CD (Steve/#207-555 East 6th Ave./Vancouver, BC/V5T 1K9/Canada; atbothends.com)

AT BOTH ENDS #3 8.5x11 \$1+postage 48pgs.

Where did this fanzine come from? I haven't seen a 'zine like this since the tail end of the early '90s. I know the editors are tired of hearing that comment, since they mention the non-existence of this style of fanzine at the onset of this issue, but it was the first thought I had after initially skimming through it. *At Both Ends* is big on interviews, band photos, early '90s nostalgia, and low on ads. The interviews are with Garrett Ensign (diverse content=great), Cursed (well, actually it's with Chris Colohan who generates thought provoking, intelligent commentary minus his usual cynicism), Terror (surprisingly good), Chrissie Good, Greg Bennick (always insightful and articulate), and Morsecode Heartbeat (this one should have been edited out, since this band already broke up and all their answers were poorly attempted jokes). Interspersed between the interviews is an Undertow retrospective, a few columns (good), photos, a feature on a new band called In Stride, record/'zine reviews and the whole thing is wrapped up by a handful of non-intrusive ads (good). It's a shame more 'zines like this don't exist. *At Both Ends* is a good example of how to do a DIY hardcore fanzine and deserves all the attention it will get. PK (Steve/#207-555 East 6th Ave./Vancouver, BC/V5T 1K9/Canada; atbothends.com)

BEHIND THE TIMES #4 7x8.5 \$2 36pgs.

Once again Chris's documentation of the DIY punk and hardcore scene is top notch. Some of the best bands around are in here, whether it's an interview, photo, or review. Interviewed are Fucked Up, World Burns To Death, Plan Of Attack, and John Browns Army—plus a history of Japanese hardcore legends Deathside, which I really enjoyed. Many details about this influential band are divulged here, and I was even treated to a photo of vocalist Ishiya, and pictures of the releases. The rest of these pages are filled with photos of band that played in 2004 and 'zine and music reviews. A sweet 'zine altogether, and the editor's passion for the material is obvious. CD (Chris/191 Benjamin St./Schenectady, NY 12303)

BLVD #1 4.25x5.5 \$? 40pgs.

This 'zine is full of random tidbits thrown together. The author includes reflections of *Newsweek* or some main news source, scribbling stories in messy handwriting, drawings, and other random things... There was one part in which she was describing her life guarding job and joked about her boss dropping his pants. She alluded to the fact that she gave him a blowjob for higher wages. I guess I just don't find that very funny. This is very much an in-progress 'zine. Hopefully it will improve by #2. CB (537 Caroline St./Rochester, NY 14620)

BORN DEAD #6 5.5x8.5 \$2 32pgs.

This 'zine features interviews with grinders General Surgery from Sweden and Cerebral Turbulence from Czech Republic. I really enjoyed Mike's writing, though it took a few reads to fully appreciate. The most interesting thing was the musings on the debauchery that went down at Manitoba Summerfest, a classic rock fest where The Doors Of The 21st century were playing, with Ian Asbury of the Southern Death Cult impersonating Jim Morrison. Also reviews of grind/metal/hardcore music and a movie *Shark Attack 3*. I enjoyed this, though it could be a bit spiced up in the visual department. Other than that, this was good. CD (Mike Alexander/PO Box 26014/Maryland Postal Outlet/676 Portage Ave./Winnipeg, MB/R3G 0M0/Canada)

BORN IN FLAMES #1 5.5x8.5 \$? 40pgs.

This 'zine was pretty cool. This is a collection of different artists' writings, interviews, etc., all based on feminist issues. Some topics include: stage fright for women, fear tactics of society and how that plays into gender roles, stories of experiencing oppressive behavior, interviews with Kristina Sheryl Wong, Robert Collins (of What Happens Next?) and Artimus Pyle) and Harold (of Forever Ends Tonight). A lot of the material is directed to issues of women within the punk/hardcore communities. I enjoyed this 'zine a lot, I wish these topics were discussed more often. CB (Phoolan Kollektiv/Arthaberplatz 9-17/1100 Wien/Austria; pol-kollektiv.net)

BREAK THE CHAINS #20 8.5x11 \$2 12pgs.

This is an anarchist newsletter focused on political prisoner support and the ultimate goal of prison abolition. The bulk of this issue contains letters from inmates about their experiences and the conditions of their imprisonment. The remaining content (small blurbs) centers around support for affiliated groups like the Native Youth Movement. Overall, this 'zine is dry and uninspiring, which isn't effective for generating interest or support for the prisoners. Including interesting and in depth content (or at the very least, including powerfully written submissions from prisoners) should solve this problem. PK (PO Box 12122/Eugene, OR 97440; breakthechains.net)

BRISK WALK #3 5.5x8.5 \$1/rade 36pgs

Matt is a college student who writes short essays on Florida punk, his friends, and his views on the elections. He grew up in Miami, goes to school in Sarasota, and looks towards Gainesville. I enjoyed reading Matt's thoughts and reflections, but wished he would pick a few subjects and elaborate more. He starts one interesting story about a friend of his that passed away a few years ago, but cuts the story off at the end of the page. I liked his interview style in his interviews with the guy who runs a local record shop and the writer of *America?* 'zine. Worth trading your 'zine with his. JM (Matt Thunderfoot/5700 N Tamiami Trail #402/Sarasota, FL 34243)

BURN COLLECTOR #13 5x5 \$? 100pgs

Ah, another addition to the Al Burián 'zine collection. If you haven't read his stuff before, Al has a personal 'zine, and he has a way of telling stories about everyday life that just doesn't let you stop reading. This one is professionally printed. Al concentrates a lot about location and a sense of place, since his stories find him in various US cities as well as Germany quite often. There are long stories here about Rome (and hanging out with a care-free woman there) and the family reunion in Germany. He also has the 'zine *Natural Disasters* #1 and #2, and a book of *Burn Collector* #1-9, which I'd recommend as well. Great stuff here. CB (Stickfigure/PO Box 55462/Atlanta, GA 30308; stickfiguredistro.com)

CHUMPIRE #176 5.5x4.25 37e 8pgs.

This is a quick read focusing on the few days that encompassed the visitation of the Project Moblivre Bookmobile Project to the editor's middle school in Hershey, Pennsylvania. The bookmobile project centers around per-'zines with workshops focused on making covers to 'zines and books by hand. I spied the guitarist for Soophie Nun Squad on the cover and deduced that Project Moblivre is a punk inspired labor of love, exposing the world of 'zines to whomever will host their efforts. This issue is handwritten in cursive and I had problems making out words here and there. Printing legibly would fix this. The editor writes in a journal/short hand style, which makes the content hard to follow in places. For instance, it took me quite while to figure out what HMT stood for, since the acronym was never linked to an origin of use. Fleshing the content out could help, but it appears the editor is intentionally vague as a part of his writing style and/or chosen format. PK (Greg/PO Box 27/Anneville, PA 17003)

CHECK YR PULSE 5.5x8.5 \$3/trade 56pgs.

Check Yr Pulse is a 'zine filled with writings you might find scribbled on random papers and diaries. It has many minimalist poems and dense ranting pieces. The writing is done pretty well, in my opinion. There are also some cool images to go along with the words. He write about a lot of different issues, some vaguely, some quite straightforward: dealing with teenage depression and drug use, having friends, living life as best possible, refusing "their" society, etc. All of it is quite anti-conformist and maybe anarchist? Anyway, I like it. You should get this issue of *Check Yr Pulse*. CB (Norm/696 Victory St./Lasalle, ON/N9J 1V7/Canada)

CHUMPIRE #172 8.5x4 37e/trade 6pgs.

I've never reviewed *Chumpire* before, purely based on the fact that the font looks small and my eyes aren't that great, and I wind up squinting. Anyway, the reason all that handwritten text is squeezed in there is that the author had a lot of interesting stories to tell and thoughts to state. These issue is about the end of summer, getting scabies, drunken arguments with Republicans...all in six pages. JM (Greg Knowles/PO Box 27/Annville, PA 17003)

CHUMPIRE #173 4.25x11 37e 20pgs.

This is the Amanda Woodward/Off Minor US tour diary as seen by their roadie, who happens to also edit *Chumpire*. I love reading this kind of shit. I always try to remember where I was, when I realize Denver (where I live) stories will be told. Of course, I remembered clearly that I was spending two weeks in the northeast when this tour came through Colorado. It's cool to realize that while I was having fun visiting new towns, these kids were having their own adventures half way across the country. As tour diaries go, this was on the dry side. However, I loved reading about the various interactions with other kids I know or know of all around the country. Everyone secretly wants to be the fly on the wall and this diary allowed me to be a fly on several walls. Good. PK (Greg Knowles/PO Box 27/Annville, PA 17003)

CHUMPIRE #174 4x4 37e 2pgs.

In this tiny 'zine, the author, who is a middle school teacher, writes about being evaluated by a superintendent in a "planned observation," which goes well despite one group of students who are more interested in talking about cars and dates and another student who stabs himself with a pencil. The 'zine is finished off by reviews of documentaries, 'zines, and records. JM (Greg Knowles/PO Box 27/Annville, PA 17003)

CHUMPIRE #177 8.5x11 37e 2pgs.

The front side of the page is an essay, one half discussing frustrations with a Republican student who parrots the party line, and the other half reviewing how a local Hershey plant has affected the local economy over the years. The backside of the page is reviews of movies, 'zines, and records. JM (Greg Knowles-a-lot-of-things-about-making-lots-and-lots-of-teeny-tiny-'zines-with-lots-and-lots-of-content/PO Box 27/Annville, PA 17003)

CHUMPIRE #178 2x3 37e 16pgs.

More 'zine, scene, and music reviews, an update about his job at a new school, and a very short story about MLK holiday and his encounter with a racist man, written in cursive on 1/8 size paper. Cute, but too short. CB (Greg Knowles/PO Box 27/Annville, PA 17003)

CRIMSON MANGO #5 5.5x8.5 free 28pgs

The cover says: "stories, poems, rants, artwork, comix, pictures, websites, and oh so much more." Actually, it's precisely that, and nothing more. The idea is admirable: to publish the work of artists and writers that send it in, and then actually pay those people with money from advertising. Godspeed. Based out of New Hampshire. DF (Check out crimsonmango.com)

CURSIVE BOMB #2 4.25x5.5 \$1 20pgs.

This is a cool hand sewn per-'zine based out of Seattle. The editor tells of her adventures visiting various cities and locations around the country. Her stories are peppered with humor and her writing is smart and often clever. I laughed out loud several times, which considering the small size of this 'zine is a strong compliment revealing a talented writer. As always with 'zines this small, I wanted more, more, more. Great. PK (Hazel Pine/1500 E Spruce/Seattle, WA 98122)

DAYBREAK NEWS #5 news \$1 24pgs.

This is an anarchist/punk newspaper 'zine from the Twin Cities. While I don't always agree with a lot of anarchist rhetoric, the perspective of *Daybreak* is moderate, which is probably an extension of the fact that the kids who do this 'zine are punks, as well as anarchists. Aside from the usual anarchist writings at the beginning, this 'zine starts to take off with articles on how to dry, collect, and save seeds for sustained gardening, DIY acne prevention, how to distribute your 'zine, etc. There are also columns, book/'zine/record reviews, a calendar of local events, and even a crossword puzzle. *Daybreak* does a good job of mixing and combining anarchist and punk ideas, which kept me from losing interest like so many heavy-handed Anarchist rags. Good. PK (PO Box 14007/Minneapolis, MN 55414)

DREAMS FROM HADES 5.5x8.5 \$? 32pgs.

The eleven vignettes presented here are fairly noir. Although told linearly, they are not delivered from a spoon or a hose. Filling, but not upsetting. Furthermore, his voice is his own, and the images are not cliché. All very much better than the introduction that breaks both my Golden Rules: don't apologize for your efforts, and don't look for pity with the "I write because I'm so tortured" line. That's cliché, but luckily the stories here speak for themselves. DF (House Of Vlad Productions/55 Brett Ln./Temple, GA 30179)

DWELLING PORTABLY April 2005 5.5x8.5 \$1 16pgs.

I was stoked to get my hands on a copy of this 'zine. Tons of tips on dwelling portably, in all types of situations. This issue has easy to make jug cleaning tool, jug showers vs. sprayshowers, solar cooking methods, processing acorns, Mexican border problems and opportunities, driving in Mexico, hitchhiking and busing in Mexico, houseboat living, unicycles, and more. Also really cool about this 'zine is the "off the beaten path" guide to unusual sources, a starting point for other media like this. This is a sweet 'zine packed with brain food about low impact living. These folks also do the 'zine *AB*, reviewed in this issue. CD (PO Box 190-D/Philomath, OR 97370)

EAVES OF ASS #4 4.25x6 \$2 28pgs.

Issue #4 is a collection of fictional short stories about a punk house or rather, a punk apartment, where a couple friends help their other friends get apartments in the same complex until eventually they pretty much run the place, along with stories of getting drunk, hanging out on the roof, getting rowdy. Not totally plausible, but actually rather entertaining and well written. The author mixes in quotes from songs and photos. My only complaint is that the name of the 'zine (that being *Eaves Of Ass*) plus a very nondescript drawing of an apartment building could have made me pass up an interesting read. JM (Craven Rock/PO Box 20692/Seattle, WA 98102)

4ZINE REVIEWS

ENERGY DOME #1 7x8.5 \$2 52pgs.

This mixed bag starts off with a compelling story (the high point of this 'zine) that is somewhere between fiction and reality. Also included are interviews with Capitol Punishment (good), JFA, and The Haters (a vague project). Interspersed between all of this are various short stories, vague rants about technology and control, odd writings, weird clip art and reprinted content that is just bizarre. Most of this material is dated from various periods of the '90s, which adds to the strange feel of this 'zine. PK (Mark H./1451 N Peach #171/Fresno, CA 93727)

EXTERMINATING ANGEL 8.5x11 \$7 72pgs.

Every turn of the page reveals a spread of art and a meandering bit of text. Most of the images are plaintive pencil drawings and the text is similarly sullen. You may have seen a version of images before, but not in this hand. The story, such as it is, comes in three parts, and for a work that has not tuned out the pain of the world, I was very encouraged for the tone of resolve, if not hope, as the last page was neared. DF (Dhruva/PO Box 769/Redding, CT 06896)

FARBENTANZ #1 6x8.5 \$7 20pgs.

This personal 'zine lets you inside the head of its editor, Lucy. Lucy has lots of up and down type feelings that push her to express that life must be lived, that chances must be taken, that you have to try to enjoy it. Sometimes her 'zine comes off like a demented diary that maybe you weren't supposed to read, but I also think she is just overflowing with these ideas and has to share them. That aspect makes the 'zine harder to follow at times. Some thoughts flow from one page to another while other thoughts butt in to the middle of other pages, springing forth from margins impatiently. This is something the finicky reader must ignore to focus in on longer pieces. The writing is mostly in German but also small bit of English work their way in (sometimes mid sentence). When I was learning German that happened to me often, but I'm not sure why it comes from a native speaker. Perhaps the strong foothold of the English language in slang... If you can't read German than don't bother, try writing her a letter instead. LO (Lucia Sieberer/Inzersdorf 116/3130 Herzogenburg/Germany)

FEAR WHY THE MOUSE CAN'T BREATHE #7 5.5x8.5 \$1 20pgs.

The writing in these personal stories and reflections is academic in construction, but not tone. That is to say, both grammar and vocabulary are employed, but the verbiage is anything but dry. The layout is spartan. This is clearly a person who keeps a regular journal. DF (Al/5258 Five Finger Way/Columbia, MD 21045)

FIRE & LIGHTNING Vol. 2 4.25x5.5 \$5 72pgs.

Christopher Hatteras is a man who currently lives in Sweden. In this short disjointed story, he travels back to Greensboro, North Carolina, where he grew up. In it, he uses anecdotes and flashbacks to help his story develop some history. He discusses life in an interesting way, talking about risk, language, friendship, freedom, among other things. He style is vague enough to leave you with many questions, but it still captures you in that unique way. He's a wonderful writer, I enjoyed this story. Seventy-two pages. CB (Ivory Bell/PO Box 983/Chapel Hill, NC 37514; ivorybell.com)

FOREIGN ACEPHALOUS WORLD 5.5x8.5 \$7 40pgs.

This 'zine is comprised of anti-civ type poetry set against collage art. Good ideas in the poems, but *Foreign Acephalous World* didn't really grab me. CD (Norm/696 Victory St./Lasalle, ON/N9J 1V7/Canada)

THE FUTURE BELONGS TO GHOSTS #2 7x8.5 \$7 20pgs.

Issue #2 features more paintings from Terrence from photos in past issues of Heartattack. Being well versed in these pages, it's easy for me to recall the original and enjoy the new depth Terrence's medium gives them. If your photos have been printed in issues you might want to check this out and see if he's done a likening of yours. I think this 'zine project is really neat, though my bias is obvious. I enjoy the way he recalls the time and comments on it on this new way. LO (Terrence J. Hannum/PO Box 220651/Chicago, IL 60622)

GETTING THE FUCK OUTTA DODGE 2x3 stamp 12pgs.

Self-described as a "personal narrative on leaving Vancouver," this 'zine tells Juls's story about the last few days spent in Vancouver before leaving to travel. Juls has an awkward time at an old friend's wedding, tries yoga but can't get over how the mantras remind her of a Catholic funeral, and reminisces on good times in Vancouver. Short but well thought out. JM (Julia Generic/1342 E Georgia/Vancouver, BC/V5L 2A8/Canada)

GET UP! #1 5.5x8.5 \$3 76pgs.

This Russian-language 'zine includes the usual components: columns, interviews, 'zine and music reviews. Kirill includes interviews with Dr. Green, Zuname, PTPV, and GFX, which are mixed with both new interviews and some that are a few years old. The 'zine is not exclusive to one genre of punk, and includes information about everything from ska-punk to hardcore to crust. It was interesting to read a Russian viewpoint in the columns, particularly in the ones about vegetarianism/veganism and feminism. This is particularly a good resource for reviews on Russian 'zines, books (including the Russian version of O'Hara's Philosophy of Punk), and music. In fact, half of the entire 'zine is music reviews, encompassing music from all over the world in all genres of punk. The editor of this 'zine also runs Karma Mira Records, which has a large catalog of Russian and Eastern European music. JM (Kirill Mikhailov/PO Box 51/198332 St. Petersburg/Russia; karma-mira.nm.ru)

GREEN ANARCHY #19 8.5x11 \$4 80pgs.

This publication is a regular thought bomb of ideas that I think more people should be exposed to. An anti-civilization journal of theory and action is what this is. This issue is themed "Indigenous Resistance To Civilization" and is jam packed with articles of that nature. Articles include: "We Were All Indigenous And Can Again Become," "Anarchy In Our Bones," "Locating An Indigenous Anarchism," "Paleolithic People Survive Tsunami Waves," "Black Mesa: Resistance, Harassment And Solidarity," "Too Marvelous For Words," "Primal Guerrilla Warfare," "Practical Re-Wilding," National Anarchism: Trojan Horse For White Nationalism," and a bunch more. Plus all the sections you've come to love, like "The Nihilist's Dictionary," "The Garden Of Peculiarities," "State Repression News," and more. And if that's not enough, you get pages and pages of action reports of all types of resistance to civilization. If you like this 'zine, and happen to get it for free, you might want to help cover costs even if its just postage, because for each issue they need thousands of dollars for supplies, printing, postage, and rent. As usual, the layout and artwork saturate the magazine with feeling to accompany the ideas. CD (PO Box 11331/Eugene, OR 97440; greenanarchy.org)

I DEFY #11 5.5x8.5 \$1/trade 88pgs.

In this issue, author Casey pulls himself out of unemployed lethargy and sets off to become a teacher, or at least a literacy intern teacher, in the Philadelphia public school system. He describes his job interview strategy, waning and waxing enthusiasm for the job when contrasted with other possibilities for the unemployed, and then the preparatory classes leading up to the first day of the 2001 school year. His doubts begin immediately. Casey captures, with considerable detail, the day after day descent of the classroom into chaos and his apparent inability to change much. Eventually his desperation turns to cynicism untempered by humor or anything positive. This issue of *I Defy* provides a bleak inside observation of public education on the verge of destruction. By the conclusion Casey seems to gain insight into his own maturity. He offers no indication that others in the story, student or teacher gained anything. The writing in *I Defy* is direct reporting of classroom events with ongoing analysis of their effects on the author's psyche. The story feels claustrophobic with little that is external to the classroom entering. When outside events do break through they either increase the pathos (11 Sept. 2001) or seem to provide little satisfaction for Casey. He successfully isolates himself from the class and carries out what he finally calls his "teacher charade." This is good writing but not easy reading. SJS (Casey/1011 S 48th St./Philadelphia, PA 19143)

IDEAS IN PICTURES #4 5.5x8.5 \$3 44pgs.

This is rad. A personal 'zine with political relevance and great art. This issues has lots of intricate drawings, much of them relating to the main story; the story of the strike of Local 538 against Tyson Foods. In the town he lives, there is a large chicken plant that employees a good percentage of the town. Colin has a comic that tells this story of the town, the chickens, and the corporation. It is well written and the extra drawings it inspired are all really neat. I highly recommend this one. His style varies a little throughout the 'zine but, for the most part, it is penciled sketches. He also did some paintings on the strike story featured in this issue, one of them I used for graphics in this issue. (An interesting side note: the painting slanderously featuring the greedy Tyson CEO was bought for some big bucks by the Tyson CEO just to keep it out of circulation!) Wow. LO (Colin Matthews/PO Box 510214/Milwaukee, WI 53203)

IT'S AL GRAYV #8 \$1 24pgs.

This 'zine documents the thriving South Los Angeles punk and ska scene. This issue is subtitled "The New York Issue" because the folks wrote about their experience in New York at the March For Women's Lives. There also are photos from the No To Bush March during the RNC and some New York style graffiti. Interviewed this issue are Los Skabrones and Rude Pleague. Some good show reviews, CD reviews, and a bit of scene history fill out the remainder of the pages. SJS (Nick G./312 W 8th St./Los Angeles, CA 90014)

THE JUNIPER #3 7x8.5 37c 12pgs

This 'zine is all about DIY gardening! The editor shares his '04 gardening experience which is inspiring, despite his mixed results. Also included is an article on soil erosion (with footnotes), some facts and ideas for gardening in '05, a couple of recipes, and a few 'zine reviews. The content is short, but it's focused, well written, and fun to read. That's more than I can say for most 'zines. Keep up the great work. PK (Dan Murphy/PO Box 6352/Boise, ID 83707)

JUST DIY #4 4x5 1 Euro 60pgs.

This 'zine is in Slovakian but most interviews are also printed in English so I don't just have to guess. Along with the columns and reviews, this issue features interviews with Konflikt, Adacia, Ovo, Moc Plevel, and Nikmat Olalim. They are well done and thorough, even if sometimes short. The NikMat Olalim interview talked about the Israeli/Palestinian conflict and what life is like for the band members—it was cool to read about. I like the way they put the big music magazine format into the pocket sized 'zine. I love the pocket sized 'zine. LO (PO Box 16/84008 Bratislava 48/Slovakia)

THE LA SCENE REPORTER #14 5.5x8.5 \$1 8pgs.

This short 'zine includes the info for some shows in L.A. plus some clippings from the newspaper, and a short column about the cops aggressively stopping a backyard show. I haven't heard of any of the bands listed, with the exception of the bigger bands listed to play at the Troubadour, so I assume these are the "South LA street punk and skacore" groups that the author's other 'zine is dedicated to. If you live in South LA you might want to pick up a free copy of this, but before I could recommend spending a dollar on it the author needs to clean up their format, lay off on the Spongebob, and include show listings on a wider variety of shows. JM (Nick G./312 W 8th St./Los Angeles, CA 90014)

MACBETH #1 4.25x5.5 37c 12pgs.

This is a short complaint on the theatre industry in general and particularly in San Francisco. It is also a plea for theatre companies to turn away from their increasingly commercial tendencies, and possibly a plea for like-minded actors and actresses to do some grass roots organizing. DF (Julia Generic/1342 E Georgia/Vancouver, BC/V5L 2A8/Canada)

MAGGOT ZINE #3 5.5x8.5 \$5 72pgs.

Sex, punk, and politics. The 'zine is divided into a section for each topic. This 'zine is mostly composed of interviews with a wide range of people, from the singer of Canadian metal band Rammer to Allison Wolfe, and from a woman who does erotic chat to Donny from Zeke. Some of the interview questions are a little bizarre and seem to make the person interviewed a bit uncomfortable, but uncomfortable questions can be good. My only real complaint about this 'zine is that it is a little outdated. A number of the interviews are credited to an independent radio station local to the editor, where I believe she works/volunteers, and were recorded over a year ago. A follow-up on where the interviewed person was now would be helpful and fill in some gaps, as to whether or not they did what they were planning to do in 2004. This 'zine brings up some interesting questions, particularly in the sex section, which pours over into the punk and politics section (as can be expected), primarily what does it mean to be a sex-positive feminist? This 'zine has quite a bit of reading, and a very long Allison Wolfe interview for any old Bratmobile fans who were wondering what became of her. JM (23 Veterans Dr./Fredericton, NB/E3A 4C4/Canada)

MOVE YOUR ASS #8 8.5x11 \$2 48pgs.

This is the untempered thing I've reviewed this 'zine with the same boring statement. "This is in Czech, which I can't read, but here is a list of what I can tell is in it for those of you that can." That said, onto the list: Fabulous Disaster, Dreadroot, The Mood, Argy Bary, Eastern Star, Misconduct, ZSK, Mass Genocide Process, Jeunesse Apatride, Green Småtroll, Dr. Green, and Innnoxia Corpora. They also include lists of local concerts, columns, ads, plus music, video, and print reviews. LO (Jan Kovar/PO Box 18/463 31 Chrastava/Czech Republic)

MISHAP #18 5.5x8.5 \$2-3/trade 40pgs.

This relatively thick per-'zine starts off with weird observations the editor makes as he spies on people in public places, setting the dry tone for most of this 'zine. What follows are lots of commentary on 'zines, a post US presidential election rant, ideas about the effectiveness of being tactful in daily conversations, a link between capitalism and Christianity, and various rants about skating, being a 'zine geek, confronting gender stereotypes, etc. The piece on the validity of depression and *Green Anarchy's* related (but ignorant) viewpoint is definitely the highlight of this issue. The writing is raw, honest, and insightful. The editor criticizes GA's stance, which is totally right on. I hate that fucking 'zine. The rest of this issue concludes with book and 'zine reviews. I reviewed this 'zine more favorably in the past (#16), but the content isn't as strong this time around. The editor is a good writer, but a lot of the subject matter is too trivial and suffers from redundancy (there's too much focused specifically on 'zines). If you're a fan of *Mishap*, you'll enjoy #18, but all newbies should pick up an earlier issue. PK (PO Box 5841/Eugene, OR 97405)

NEVERENDING SHROUD 5.5x8.5 \$5 28pgs.

Jost's 'zine was a good read for me. Having so much time pass since I was in school studying German literature, reading this was like going back to a great time of too much reading and silly collegiate discussion. His style is a mix of personal thoughts on the meaning of writing, being, and expressing and the selected short texts from well-known authors on many a soul searching topic. Most text is in German but there is a page of English translations to help bridge the gap. I found myself totally absorbed in this; it reminded me that my brain needs more exercise and I should read some books on my shelf that I never got around to. LO (sham81@gmx.net)

NOTHING SOLID #1 5.5x8.5 \$7 20pgs.

This is one of those 'zines that is quite a blast to read for everyone who made it and who is friends with the people who made it, but quite frankly is lost on anyone else (like reviewers who don't know you). Don't get me wrong, I've made 'zines like this, and my friend thought they were great, but nobody else did because they were full of inside jokes and personality traits that were known only to the inside few. This 'zine is no different, in addition to the format being sloppy and some of the text unreadable. Best kept to the locals, who, I'm sure, loved it. JM (Weston Czerkies/6256 Welland Ln./Cicero, NY 13039)

THE OBJECTOR Jan. 2005 8.5x11 \$7 20pgs.

This is "a magazine of conscience and resistance" from the Central Committee for Conscientious Objectors. This is a special issue on Operation Iraqi Freedom containing several profiles and interviews. The content is very well rounded and convincingly informative. There's journalism, editorial, fiction, and profiles of recent objectors that even include photos to put faces on the issue. The magazine supports the Committee's larger effort to provide legal aid and other services to those who would resist war. DF (CCCO/405 15th St. #205/Oakland, CA 94612; objector.org)

OFF THE HOOK #6 5.5x8.5 \$2 20pgs.

Off The Hook is the newsletter of the Missouri Prison Labor Union, a prisoner's rights group. A lot of the articles in this 'zine have been submitted by prisoners, or pertain to prison issues. Lots of interesting articles in here; a good start for folks just learning of the horrors of the prison industrial complex. CD (So. Chicago ABC 'Zine Distro/PO Box 721/Homewood, IL 60430)

OLLYOLLYOXENFREE! #1 4.25x5.5 \$1/trade 28pgs.

This is a "DIY game 'zine," as it states on the cover. They have several cute games that were contributed by many people, including "Bear Hug," "Evil Eyes," "Kiss Kiss Kill," and "Volleybunk." This is a neat 'zine and will give you some fun ideas for some ways to spend time with friends if you haven't lost that kid inside you just yet. They are also asking for contributions for #2, so get in touch! CB (127 Pope St./Louisville, KY 40206)

ONE FOOT IN THE GRAVE 5.5x8.5 \$2 44pgs

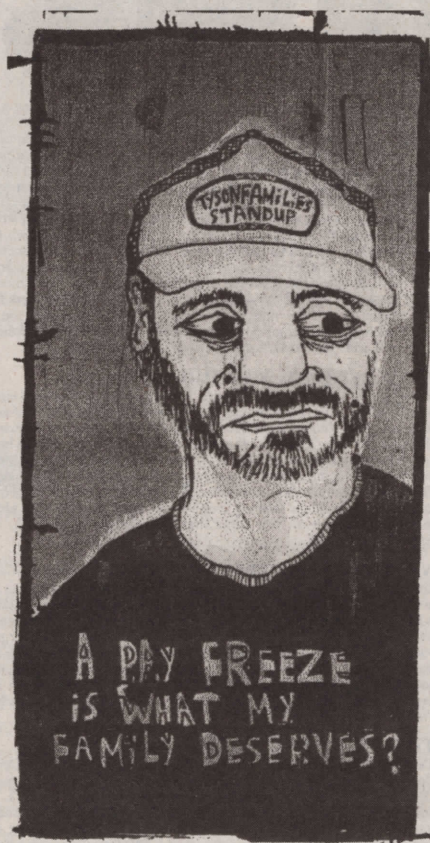
This 'zine is really awesome—it features interviews with "people who resist conforming to dominant societal standards" over the age of 30. In this issue, all four are based in Tucson, Arizona. Rod Coronado is a multi-racial activist father who worked with ALF and Earth First!, among other groups. He also served some time in prison for some direct actions. Sahee Kil is a Korean-American PhD graduate student in the School of Social Justice and Inquiry and community activist who discusses managing the different roles of activist, in academia and in street activism. Mike Mullarkey is a straightedge punk activist who has been involved in the punk community for many years. He also is a writer and DJ. Kathy Woodridge is the "punk rock mom of Tucson" who runs Skrappy's, one of the longest running all-ages venues in Arizona. I think her interview is my favorite. I found this 'zine to be useful and interesting. The interviews were good lengths and I thought good questions were asked. The concept is an important one, especially since punk/activism/anarchist thought does seem to deteriorate as people grow older. You should definitely pick this up. CB (950 N Richey Blvd./Tucson, AZ 85716)

OPA! 4.25x5.5 stamp 12pgs.

A very short, well told story of a journey across a landscape that is both emotional and Canadian. The kind of writing that brings an intricate image close to the eyes without a complicating or simplifying moral. I'm not into the typewriter text, but understanding the enjoyment of process makes up for it. DF (Julia Generic/1342 E Georgia/Vancouver, BC/V5L 2A8/Canada)

OVERWORKED AND STILL BROKE #2 5.5x8.5 \$3/trade 44pgs.

In this 'zine, Joe writes a bunch about his experiences working on construction jobs, and the people he was forced to deal with. He also writes about the shenanigans of fucked up people he grew up around. The idea behind doing the 'zine is really cool. He writes in the intro about feeling different about writing things for a certain audience, now that he's a bit older and in limbo between being an normal schmoe with a day job and the subcultures he was involved with. So, he decided to try and put something together that he could give to people at work, activist friends, friends who go to punk shows, his sisters who he never really shared interests with, old friends, and random new people who seem cool. The result is a very accessible chunk of working class prose. Real writing about real people and the issues they face. The funny part is the Crimethinc logo on the cover, and subsequent disclaimer: "I put the Crimethinc logo on the cover so people would buy it. I am not a part of Crimethinc and want nothing to do with them. If you bought this 'zine for that logo, I hope you enjoyed it anyway. If not then that's your problem not mine." Rad. I enjoyed this 'zine very much. CD (Joe LeVasseur/483 Lebanon Rd./Franklin, CT 06254)

**P. TELLO** 6x8 \$? 28pgs.

I can't tell what issue this is, in fact I can't actually tell of this 'zine is called *P. Tello* but that is my best guess. All of the content and contact info is in Italian. Luckily for me they included cut and paste translations for this comic. You just put them over the narration boxes that are there and, voila, you've got a comic in English. I enjoyed this one. The style uses lots of shading and what seems like computer cut and paste layering to make the images. It has a really modern look and it fits well with the content. This issue, which *might* be issue #2, has the main character reminiscing about carnival time and how on this particular year he is in a secret romance. There is a little bit of romantic imagery of how great it can be to have a special, sweet secret and a little bit of cliffhanger that could leave our dear narrator broken hearted. This comic looks great and the only thing I would hope for is a longer story. LO (Alessandro Baronciani/Via Valazzi 38/61100 Pesaro/Italy)

PROFANE EXISTENCE #47 7x10 \$5 100pgs.

I'm on a bit of a PE kick right now. They've been putting out some great music recently, and have made vast improvements in their 'zine, as far as length and my nerdy concerns about archival quality. My only complaint is the price, but I could pay about the same for a 7" I might listen to a handful of times versus 100 pages worth of 'zine that will occupy me for an equal or longer amount of time. This issue includes interviews with Extinction Of Mankind, Blown To Bits, Ballast, Avskum, and Iskra. As always, the interviews are interesting, with relevant questions and good photos. This month's featured artist is Kieran Plunkett, who's done the cover art for the Restarts albums. There is also a PE 'zine bibliography, an article by Dave Trenga refuting the arguments conservatives have against homosexual marriage, info on alternative and DIY feminine products (get big business out of your vag!), vegan recipes, and more. Always worth reading. JM (PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

RENT THIS SPACE #3 4.25x5.5 \$2 40pgs.

Rent This Space comes from Dylan in Ireland, this is his third issue and it was printed in January 2005. It is full of personal reflections on life and memories. A lot of it is poetic and vague, devoid of any plots, storylines, or characters. It reads similar to a diary, which can be sort of boring sometimes, because only he knows what the true "meanings" are of the words he wrote. I lost any interest in the rest of this after the first half. Sorry. CB (Dylan Haskins/43 Marlton Demeane, Wicklow Town/Co. Wicklow/Ireland)

THE STUDENT INURGENT #16.3 news \$2 28pgs.

The masthead introduction describes *The Student Inurgent* as a newspaper produced in the Eugene, Oregon regional community that seeks to provide a forum for people working toward a society free from oppression of all kinds and free from threat of ecological collapse. Submissions are collected from members, readers, and supporters. The contents include much local news and opinion plus smaller national and world news sections. Feature articles cover all the options and consequences for avoiding a draft and the sights and sounds at the "Burning Man 2004" gathering. Another article contrasts various philosophical positions on the place of anarchism in the political continuum of the left. SJS (UOSI/Suite 1/1228 Univ. Of OR/Erh Memorial Union/Eugene, OR 97403)

THE STUDENT INURGENT #16.2 news \$2 28pgs.

The masthead introduction describes *The Student Inurgent* as a newspaper produced in the Eugene, Oregon regional community that seeks to provide a forum for people working toward a society free from oppression of all kinds and free from threat of ecological collapse. The first half of these pages are filled with local and world news and opinions. Features in this issue consider possible nanotech futures and a philosophical investigation of machine made reality, virtual reality, and hyperreality. There also is Part 2 of an ongoing review of the sights and sounds of "Burning Man 2004". The Student Inurgent lean far to the left offering a forum to radical opinions, unheard voices, and a panopoly of diversity issues. SJS (UOSI/Suite 1/1228 Univ. Of OR/Erh Memorial Union/Eugene, OR 97403)

RANCID NEWS #9 8x11 \$3 116pgs.

This is a monstrously HUGE fanzine from England. It took me several days to get through all of this. I remember giving a positive review for #7, but this issue falls short and left me disappointed. As usual, there is a ton of content here, but the quantity cannot make up for the lack of quality. Included this time around are interviews with Adequate Seven, Five Knuckle, Le Tigre, Kill The Lights, Malkovich, Mack of Evasion, Mike Park, Exeter Body Piercing Shop, Internal Affairs, Leftover Crack, Chris Murray, Dragon Force, and The Mercury League. Most of the interviews are with English bands (good), but the interviews are standard, routine and boring. Surprisingly, the interview with Mike Park was the most interesting/articulate (besides my standard obsession with anything Mack/Evasion has to say). *Rancid News* does a good job of including selling points (Le Tigre, Mike Park, etc.) to encourage kids to pick up this 'zine and find out about smaller aspects of DIY hardcore punk. Unfortunately, those readers are exposed to interviews with bands like Internal Affairs—who advocate violence and apathy, along with other self-indulgent bullshit. The interviewer comments on the shitty quality, yet proceeds to tell the readers to ignore the content, and pick up IA's discography. What?! If that isn't the most fucked up thing I've read with regards to the inclusion of an interview, I don't know what is. Why RN included this interview, is beyond me; this is definitely one of the low points. Interspersed between the interviews are articles on the G8, the English national identity database, Zapatista resistance, the post election state of Iraq, the future of Punk Voter, a reprinted travelogue of a young Jewish man and his time spent in Israel, DIY destruction, and veganism. Some of these articles suffered from radical biases that tend to blur the lines between fact and fiction. If you're going to write articles like this, there should be footnotes included, not disclaimers saying to e-mail for the footnotes. Who the fuck is going to do that? The tactics in the DIY destruction article seemed impractical. Who would have time to cast wax based paint bombs and throw them at Niketown? The rest of this issue is bookended by columns and a ton of reviews (records, 'zines, comics, demos, DVDs). I think the review staff needs a break or a kick in the pants. There were too many typos, not to mention grammatical errors. This issue was definitely rushed. I think it's rad that RN exists, but striving to break the 100+ page count shouldn't be a focus (issue #10 is slated to have 116 pages). Filler (like the EXTREMELY BAD fiction in the middle of this issue) should be edited out. Focus on the quality of content and stop prefacing reviews with "but to be brutally honest," etc. It's already understood that the point of the review is to receive an honest opinion. If you don't like something, state why and move on. After reading every review (all 230 of them), I'd be surprised if most labels continued to submit review material. I wouldn't. PK (PO Box 382-456/The Strand/WC2R 0DZ/UK)

SUGAR THE PILL #2 5.5x8.5 \$? 28pgs.

The bulk of this British fanzine consists of two interviews, with a few random contributions, and record reviews holding it together. The interview with Ryan August (the vocalist for the mid-'90s emcore band Grain: the good one from Ohio) revolves around his current love affair with making poster art. The content of the interview made for an interesting read and was definitely the strong point of this 'zine. The other interview with the band Freaks Union was typical and had nothing to offer. Stronger content (especially with the contributions) should be the focus of the next issue. PK (no address)

TERRA INFIRMA-VITA OBSCURA #5

5.5x8.5 \$2/trade 56pgs.
A truly fantastic 'zine. This issue's theme is ghosts. The first part covers some traditions, symbols, and beliefs in the supernatural realm are covered. Part two is DIY ghost-hunting! That's right, ghost-hunting. The mere existence of this 'zine alone, nearly obligates you, the reader of this review, to obtain it. And as if the subject matter were not enough, the presentation is so good that you wouldn't even need to care about the theme to get a kick out of it. Even the cover is ghostly! Don't risk the curse. DF (Skom/709 Middlebury Rd/Webster, NY 14580; terra-obscura.com)

TRIC ZINE #19 8.5x11 free 40pgs.

This is a Delaware/Philadelphia based 'zine composed mostly of various contributor columns, stories, reviews, and other oddities including a collection of strawberry yogurts and a photo essay of people who sport Lennons (circular eyeglasses). Also included is some local scene updates and history. The writing tends toward descriptions of events from a bemused point of view and is generally entertaining. Music reviews are knowledgeable and show reviews are brief. SJS (Casey Grabowski/219 East Ct./Wilmington, DE 19810)

TRYING ON HATS #1 4.25x5.5 \$1.25 32pgs.

This per-'zine is loaded with strong opinions and judgments; the editor does not hold back. I enjoyed her list of pet peeves with regards to her years of working as a barista at coffee shops. They were both insightful and fun to read. On the opposite end of the spectrum, her list of "people I can do without..." was predictable and trite. The rest of the content (poetry, anecdotes, short rants, excerpts of letters, etc.) was too random and boring. I didn't read the movie reviews, since she forewarned about including spoilers (bad). PK (Sample Press Distro; samplepress.com)

UNDERGROUND SCREAMS #2 4.25x5.5 \$? 28pgs.

I've recently given some thought to poetry, as to why so little of it makes its way into mass culture, as to why the little that does is often to banal and unoriginal. My first compulsion was that it was the readers who were no longer interested, rather than the writers no longer interesting. I still have no conclusion. US is a collaboration of photography and poetry. Overall the photography is good, or as good as can be photocopied, but the poetry is hit and miss. It is the writer or the reader? Maybe someone more prone to poetry would appreciate this. My advice to the editor would be to double the photography. At least it is in a reusable brown paper bag. JM (Undergroundscreeams@gmail.com)

TWENTY-EIGHT PAGES LOVINGLY BOUND WITH TWINE #11 5.5x8.5 \$2 28pgs.

This is the type of 'zine you can share with your relatives and they'll probably enjoy it. In case you're not familiar, Chris does a personal 'zine, in which he has short stories, poems, drawings, etc. about his daily life experiences. He speaks a lot about his family and interactions with odd people. In this issue he debates burning Rush Limbaugh's book, discusses the complex issue of veganism, his interaction with an overweight woman buying candy with food stamps, buying a new car, and buying windshield wipers. While these might not seem funny to you, I can assure you I had trouble putting this down. Chris is a great writer, and he welcomes you in nicely. CB (Christoph/PO Box 106/Danville, OH 43014)

VOICES WAKE US... #14 8.5x11 37c 16pgs.

This issue of *Voices Wake Us* is filled with in depth reviews of raw punk and cult metal records. Ben's writing sucks me right in, and he can describe something I've never heard in a way that makes me know I would like it or not. Not many writers can do that with such precision. Check out reviews of records by Violent Minds, Forward, Severed Head Of State, Zoe, Victims, Kruw, I Accuse!, Sacramento Abolishment, Das Oath, Warcollapse, High On Fire, Darkthrone, Nasum, and more—plus classics like Discharge, 7 seconds, Anti Cimex, and Negative Approach. This issue of *Voices Wake Us* is really good, as usual. CD (Ben Parker/3836 Stockport Dr./Plano, TX 75025)

Hey, check it out, we can read BOOKS:

MAY IT COME QUICKLY, LIKE A SHAFT SUNDERING IN THE DARK 5.5x8.5 \$? 192pgs.

This short novel authored by Carissa van den Berk Clark is the second part of a two part series called *Yours For The Revolution*. It is constructed of intertwining stories of people thrown together by a mysterious bombing of an anarchist rally in Philadelphia and the aftermath as played out in an increasingly repressive society. The story takes current events to logical extremes: fear as news in a hysterical media, political corruption for the benefit of corporate elite, and police conspiracies to frame and destroy people and ideas that challenge the status quo. Character development lays bare the negatives and hypocrisies of a patriarchal society. There are no heroes in this novel. Every character is fraught with contradictions, delusions, and personalities struggling to maintain a balance between self-liberation and self-negation. The basis of *May It Come Quickly* is an interesting story with some intriguing character interactions and contrasts. However, the flow of the story is often disjointed by quickly shifting amongst places and characters. These shifts heighten the urgency of the story but make the book seem like an outline missing some of its finishing development. SJS (Carissa van den Berk/23 Washington Terrace/St. Louis, MO 63112)

OPEN EYES UNLOCK DOORS 4.25x5.5 \$14 90pgs.

This book was hard to read. Well, no, hard to follow. At one point there is an actual story which begins when a young man feels alienated at work in his opinions about the gulf war. He decides to find like-minded people who share the same opinions about foreign policy and peaceful resolutions when all of his family and co-workers are trying to push him in the other direction. The other half of the book seems to just be ramblings from the author on anything from using art as an expression of emotion, to all about him contracting and spreading STDs and failing to tell the people he sleeps with. The ramblings seem to cut in between the story and when it returns the boy is in a completely different scenario which doesn't connect with the previous. There are no clear statements saying the author and the young man are related so it makes me wonder if this was actually written as a book... Or if Rob had scribbled down whatever random thought occurred in his head at the moment. A lot of the ideas presented in this book are nothing original, but the actual story segments are interesting in their own unique way. This book is \$14 postpaid and the covers are individually screened and bound with what looks like an old cereal box. I enjoyed this book despite numerous grammatical errors and the fact that it just doesn't flow very well. MV (Robnoxious/PO Box 7434/Minneapolis, MN 55407)

RECIPES FOR DISASTER: AN ANARCHIST COOKBOOK 8.5x5.5 \$12 624pgs.

Okay, so I won't get into the discussion on Crimethlnc*, this isn't the right space for that. Whether or not you like their work (or them), you have to admit that this sucker is quite an accomplishment. It's a "how-to" guide for everything and anything remotely anarchist. Here are some examples: bicycles, billboard improvement, classroom takeover, dumpster diving (duh), Food No Bombs (duh x 2), graffiti, hitchhiking, media, screen-printing, undermining oppression, etc. So basically it covers theoretical how-to, physical how-to, and everything in between. All of the topics are very thorough and theory-backed. If you're looking to get more information about how to do many of these activities, you may or may not want this book. I imagine a lot of this information can be found on the internet, but all of it in one space is a good idea and will probably come in handy. I'm definitely keeping my copy. (Oh my god, it tells you how to make a record player out of a bicycle. A bicycle?!—Lisa) CB (Crimethlnc/PO Box 1963/Olympia, WA 98507)

*I'm going to go into a quick discussion of Crimethlnc, as I think it pertains to this review. The folks at Crimethlnc are dreamers, revolutionaries, lecturers, and sometimes the punk rock version of the man. They put out lots of info, with a very strong opinion/bias, for you to react to. I often think they push the envelope to see if punks are still awake. These folks have given much to the scene, tons of info and ideas, and are committed to sharing information. The complication is not with them, but rather with those of us on the receiving end. We need to be responsible with what information we use to create the world we want in our own lives.—LO

OUR 'ZINE TOP 14: BORN IN FLAMES #1, BURN COLLECTOR #13, OLLYOLLYOXENFREE! #1, ONE FOOT IN THE GRAVE, TWENTY-EIGHT PAGES LOVINGLY BOUND WITH TWINE #11, RECIPES FOR DISASTER: AN ANARCHIST COOKBOOK, TERRA INFIRMA-VITA OBSCURA #5, MAGGOT 'ZINE #3, PROFANE EXISTENCE #47, DAYBREAK NEWS #5, CURSIVE BOMB #2, THE JUNIPER #3, IDEAS IN PICTURES #4, & BEHIND THE TIMES #4

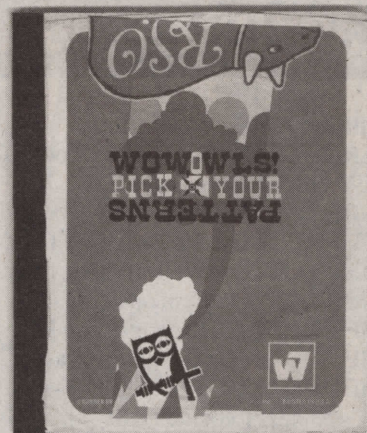
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THEME ISSUE ON WORK FOR HAC #47
We're looking for contributions about working, liking work, avoiding work, punk jobs, crap jobs, and more. Please send contributions of art, photos, interviews, and columns to us by July 1st, 2005.



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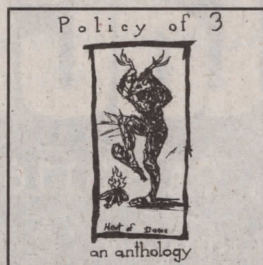
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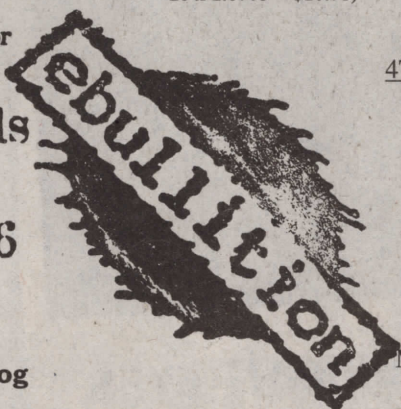
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